

SHAKESPEARE

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THE  
MERCHANT OF VENICE

WITH  
AN INTRODUCTION AND NOTES

BY  
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## INTRODUCTION.

THIS question need not trouble us long, for there is no evidence, external or internal, which can determine it with any certainty. The first mention that has been discovered of the play is in Meres' *Palladis Tamia*, published in 1598, and between that date and 1594 the various editors and commentators place its composition, the majority of them inclining rather to the earlier than the later limit. Date of Composition.

Here again we are without any certainty. Various sources are conjectured, for there are various stories more or less closely resembling the play, some of which were doubtless known to Shakespeare. Thus, the main incidents of the Bond Story are found in the ballad of Gernutus, probably of earlier origin than the *Merchant of Venice*; in the *Gesta Romanorum*, a collection of stories presumably compiled towards the end of the thirteenth century; in *Il Pecorone*, a novel by Ser Giovanni Fiorentino, written in 1378; in a French work by Alexander Siluayn, translated into English in 1596 under the title of *The Orator*, etc.; while an apologue in the *Māhābhārata* turns upon a similar point. Again, the Story of the Caskets is in many of its details identical with one told in the *Gesta Romanorum*, has incidents in common with Source of the Plot.



one entitled *Barlaam and Josaphat*, originally written in Greek, and translated into Latin before the thirteenth century, and with one in Gower's *Confessio Amantis*. Further, a combination of the Bond and the Caskets stories appears to have preceded the *Merchant of Venice* in a play named *The Jew and Ptolome*, mentioned by Gosson. Finally, contemporary events are supposed to have been utilized by Shakespeare. Thus, according to a paper in *The Gentleman's Magazine* for February, 1880, by Mr. S. L. Lee, the original of Shylock was probably found in the history of one Roderigo Lopez, a Jewish doctor of considerable repute in London, who in 1594 was executed for complicity in a plot against the life of Elizabeth. The circumstances of Lopez' trial, which caused the greatest excitement in London, must have been well known to Shakespeare, who was living there at the time; and to various points in his story Mr. Lee sees allusions in *The Merchant of Venice*. For instance, in order to extract a confession from him, Lopez was threatened with the rack;\* among his associates had been one *Antonio Perez*, a pretender to the Portuguese throne; he was tried by a jury,† as an alien compassing the death of one in whose land he was living;‡ at his trial, Coke, his prosecutor, laid great stress upon his being a Jew, and spoke of him as one "worse than Judas himself," while the judges, among other epithets, bestowed upon him those of 'wily and covetous,' 'mercenary' and 'corrupt.'§

\* Cp. iii. 2. 25-7.    † Cp. iv. 1. 394, 5.    ‡ Cp. iv. 1. 344-51.

§ Cp. *passim* the epithets applied to Shylock by Antonio and others.

At the opening of the play Antonio, the merchant, is discussing with two of his friends, Solanio and Salarino, the feeling of sadness by which, without any sufficient reason, he has of late been weighed down. His friends ascribe this feeling to anxiety on account of the many "ventures" he has abroad in the richly-laden vessels bound for various ports. Such a cause Antonio repudiates, since

"My ventures are not in one bottom trusted,  
Nor to one place ; nor is my whole estate  
Upon the fortune of the present year :  
Therefore my merchandise makes me not sad."

Solanio suggests that he may be in love, and this cause too Antonio disavows. Their conversation is interrupted by the entry of Bassanio, Gratiano, and Lorenzo. Bassanio, who in times past has been indebted to Antonio for various acts of friendship, has fallen in love with a noble heiress, Portia, who lives not far from Venice ; but owing to youthful extravagance, he is in no position to pay his court to the lady in such a way as befits a suitor to one of her rank and wealth. As therefore in former straits, he now seeks help from Antonio. Ready as ever "to supply the ripe wants" of a friend, Antonio reproaches him for wasting time in a prolix statement of his difficulties instead of coming to the point at once :

"You know me well ; as I herein spend but time  
To wind about my love with circumstance ;  
And out of doubt you do me now more wrong  
In making question of my uttermost,  
Than if you had made waste of all I have ;  
Then do but say to me what I should do,  
That in your knowledge may by me be done,  
And I am prest unto it : therefore speak."

Bassanio tells his story and wins a warm assent. Just now, however, Antonio's fortunes are "all at sea," he has no money at hand, no merchandise at Venice on which he can raise money. But he has credit which he will rack to the uttermost; and empowering Bassanio to ascertain where money is to be borrowed, he himself goes among the merchants upon the same quest.

The second scene takes us to Belmont, Portia's seat. Sole heiress to her father's ample wealth, this lady has, in regard to her marriage, been fettered by a singular condition. By the terms of his will she is to accept as husband the man who shall choose the one of three caskets, of gold, silver, and lead respectively, in which her father has caused her portrait to be locked up. On the other hand, as a test of the sincerity of his love, each suitor who may wish to make the trial is bound by oath never, in case of failure, to seek the love of any other woman; while for the preservation of the secret he is further sworn never to reveal which casket he has chosen. Portia naturally dreads lest among the many suitors who are flocking to the trial, some one of them for whom she can feel no love may be the lucky chooser; and when first we meet her she is discussing with her waiting-maid, Nerissa,\* the character of four of these now at Belmont. One by one, as Nerissa over-names them, they are rejected as wholly distasteful; and with great glee she learns from one of her servants that, unwilling to make their choice of the caskets upon the terms imposed, they have now come to take their farewell. We return to Venice, and Shylock, the Jew, now comes upon the scene. Bassanio has made application

\* See note on iii. 2. 200.

to him for the money he requires, offering Antonio as his surety, and Shylock is debating, or pretending to debate, whether he should accept such security. At this point Antonio enters; and Shylock, in a soliloquy, gives vent to his loathing with which he regards him. The reasons for the bitterness are that Antonio lends money gratis, and so brings down the rate of interest in Venice; that he hates "our sacred nation," and that he constantly rails

"On me, my bargains, and my well-won'thrift  
Which he calls interest."

On Bassanio calling his attention to Antonio's presence; Shylock pretends to be considering whether on so short a notice he can raise the money required, but turning to Antonio, greets him with all deference. A dialogue follows in which Shylock recites the various insults and injuries he has received at Antonio's hands, how he has been rated for taking interest, how his religion has been mocked, how Antonio has spat upon him and spurned him with his foot and loaded him with abusive epithets, and yet now, when he needs his help, does not hesitate in coming to borrow money of him. Antonio haughtily replies that he is just as likely to treat him in the same way again, that he comes to borrow money as a matter of business, and that if Shylock lends it, he lends it not to a friend, but to an enemy from whom, if he fail in payment, the penalty may without any qualms of shame be rigorously exacted. To his storm of angry words Shylock offers a conciliatory reply, engages to lend the money, and pretends his readiness to do so merely out of good will and in order to reconcile their former

differences. Yet, as though "in a merry sport," he makes it a condition that in case the debt should not be redeemed when it becomes due, the forfeit shall

"Be nominated for an equal pound  
Of your fair flesh, to be cut off and taken  
In what part of your body pleaseth me."

Antonio, confident in the return of his vessels before the date of payment, and determined at any risk to serve his friend, agrees to this condition, and Shylock goes off to bring the money.

With the Second Act we have the arrival of the Prince of Morocco to make trial of the caskets. This, however, is delayed for a time, and meanwhile we have a highly humorous scene in which Launcelot Gobbo, the Jew's servant, debates with himself whether he shall run away from the employment of one who treats him so harshly. He has just decided to do so when he meets his half-blind old father, and with his help determines to seek the service of Bassanio, who, accompanied by Gratiano, is just starting for Belmont. In rapid succession to this we have Jessica's preparation secretly to forsake her father, Shylock, in order to marry Lorenzo; Shylock's leaving his house to sup with Bassanio; and the masque prepared by Lorenzo, Gratiano, and Solanio, under cover of which Jessica, disguised as a boy, shall be able to make her escape. The first trial of the caskets now follows, and Morocco, choosing "by the view," unlocks the golden one, only to find in it a death's-head with a scroll emphasizing the proverb "All that glisters is not gold." In the next scene we have the discovery of Jessica's flight, Shylock's wrath at her marriage with

one of the hated race of Christians, and the first hint of Antonio's losses at sea. This is succeeded by the second trial of the caskets, in which the Prince of Arragon, whose choice is that of the silver one, fares no better than Morocco; and, as he is dismissed, comes the news of Bassanio's arrival.

The Third Act opens with a dialogue between Solanio and Salarino. This is interrupted by the entry of Shylock, whom they take a malicious pleasure in bantering upon the loss of his daughter. As they leave the stage, Tubal, a friend of Shylock's, who at his request had gone in pursuit of Jessica, enters with the news of his failure to discover her. But with the bad news of his failure, he has also the comforting assurance to give that a vessel of Antonio's has been lost on its voyage from Tripolis. Shylock, who half forgets his own troubles in hearing of those of Antonio, is speedily brought back to his former state of frenzy by Tubal's going on to relate the extravagance of which Jessica had been guilty at Genoa. This wound, however, is healed when Tubal tells him "There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break." Shylock greedily hugs himself with the idea of the vengeance he will exact if Antonio fails his day, but is once again put to the torture by being told that Jessica had bartered for a monkey a much-prized turquoise ring which when a bachelor he had from Leah, afterwards his wife. Satisfied with this last thrust, Tubal concludes with the assurance that "Antonio is certainly undone"; and Shylock, his sorrows outweighed by the prospect of speedy revenge, gives instructions to Tubal to fee a bailiff a fortnight beforehand that Antonio may be

arrested the minute the bond becomes forfeited. The scene that follows brings us to Bassanio's trial of the caskets. And here for the first time we get a real insight into Portia's character. Hitherto we have seen her only as in conversation with Nerissa she playfully and wittily criticizes her suitors, or in the short scenes with Morocco and Arragon, where the feeling uppermost in her mind is that of dread lest either of them should choose the right casket. With Bassanio about to hazard his fortune, it is very different. When, in the conversation to which we have just referred, Nerissa says of him that "he of all men that ever my foolish eyes looked upon was the best deserving a fair lady," Portia's answer is "I remember him well; and I remember him worthy of thy praise." A true maiden, she will not avow the secret of her heart, though she cannot refuse him this gracious praise. But now that the moment decisive of her fate as well as of his is at hand, now that he at whose delay in coming she has no doubt wondered and grieved, is to "win or lose it all," the struggle in her heart cannot hide itself. Later on, when the issue has proved successful, she confesses to the

"doubtful thoughts, and rash-embraced despair,  
And shuddering fear, and green-eyed jealousy,"

with which she had been racked. At present, maidenly modesty, no less than obedience to her father's will, forbids that she should give any hint which would help to direct Bassanio's choice of the casket. Yet, conscious that she is truly and worthily loved, she will not affect to be indifferent to Bassanio's success or failure. So much at all events she may confess that for fear of his

choosing wrong, and so being lost to her for ever, she would detain him there some month or two before he ventures for her; and with words that "half conceal and half reveal" her love, she seeks

"to peize the time,  
To eke it and to draw it out in length  
To stay you from election."

Bassanio presses to be allowed to choose,

"For as I am, I live upon the rack";

and, after the exchange of some loving banter, he is sent to his hazard with the words,

"If you do love me, you will find me out."

Commenting upon the character of each of the caskets, as he passes them in review, Bassanio finally chooses the leaden one. This being opened discloses Portia's likeness, upon the beauty of which he descants in lover-like eulogy only to conclude with the admission

"how far  
The substance of my praise doth wrong this shadow  
In underprizing it, so far this shadow  
Doth limp behind the substance."

Then, in obedience to the words of the scroll, he goes forward to claim Portia "with a loving kiss." She, on seeing him about to choose the right casket, had exclaimed,

"O love, be moderate; allay thy ecstasy;  
In measure rain thy joy; scant this excess!  
I feel too much thy blessing; make it less,  
For fear I surfeit";

and now her one thought is to make the surrender of herself as complete as loving words of modest self-



depreciation can render it. To put those words into prose would be a desecration; to attempt to sum them up but futile vanity. Bassanio can only answer them by the confession

“Madam, you have bereft me of all words,  
Only my blood speaks in my veins”;

and by the assurance that when the ring which she has given him with the gift of herself,

“Parts from this finger, then parts life from hence;  
O, then be bold to say Bassanio’s dead.”

But a sudden cloud darkens their horizon. While yet their joy is at its height, comes the terrible news that Antonio’s ventures have all failed, that he is at the mercy of the Jew, and that that mercy is to be shown by the exaction of the full penalty, the pound of flesh to be cut off “nearest Antonio’s heart.” In an instant, forgetful of herself and her newly found happiness, Portia insists that Bassanio, having gone with her to church to make her his wife, shall at once return to Venice to redeem his friend by payment—many times over if need be—of the sum due:

“Pay him [the Jew] six thousand, and deface the bond;  
Double six thousand, and then treble that,  
Before a friend of this description  
Shall lose a hair through Bassanio’s fault.”

A short scene takes us back to Venice. Here Antonio, accompanied by his gaoler, is met in the street by Shylock, who refuses to listen to any attempt to soften his heart. Confident of revenge, he has no need to veil his hatred; Antonio has in past times called him ‘dog,’ and Antonio may now beware his fangs; he is not such

a dullard as to allow himself to be hoodwinked into mercy by the intercession of Antonio's Christian friends; the duke shall grant him justice; he will have his bond. Finding the Jew thus obdurate, Antonio reconciles himself to his fate, only praying that

"Bassanio come  
To see me pay his debt, and then I care not."

We return to Belmont. Bassanio having set out on his mission, Portia confides to Nerissa her determination to go to Padua; though, beyond telling her that they must travel disguised as youths, she reveals nothing as to the stratagem she has in her mind. The Act closes with a comic scene in which Lorenzo and Jessica, who have been left in charge of Portia's house, and the clown, Launcelot, play their parts.

The fourth Act ushers in the trial scene, the real climax of the play. All intercession having failed, not only that made by Antonio's friends, but also the reinforced efforts of the duke himself, nothing remains but for the case to be brought before the highest tribunal of the state. The parties are therefore called into court, where the duke and the chief men of Venice are already assembled. Antonio enters attended by Bassanio and his other friends; and, having thanked the duke for his good will in the matter, expresses his readiness "to suffer with a quietness of spirit, the very tyranny and rage" of the Jew's malice. Shylock now presents himself, alone. Strong in his determination of purpose, and certain of the issue, he needs no friend to support him with his sympathy. It probably even adds to the enjoyment of his assured revenge that he stands there his single

self opposed to the whole community of Christian Venice. A member of a race hated by all except those who despise; himself a special object of contumely and of contumely from Antonio in particular; a father who has been robbed of his daughter by one of Antonio's religion; a miser who by the same agency has been despoiled of his hard-earned wealth: he is in this hour to feed fat his ancient grudge against all Christians by vengeance taken upon one of them everywhere esteemed for his nobility of character, everywhere beloved for his conspicuous generosity of heart. Exaggerated as Shylock's sense of injuries no doubt is, those injuries are real enough. Through a long life-time his just pride in belonging to a great nation has been trampled upon at every turn, and justly might he plead, if his intrepid obstinacy allowed of it, that what he was his enemies had in great measure made him. And when to his national wrongs there are added his private wrongs, he might again well plead, as he does in an earlier part of the play, that for all example he had had of forbearance and forgiveness, Christians differed but little from his own race. When therefore the duke makes a last attempt to touch a chord of mercy in his heart, we are not only prepared to find that no response comes forth, but scarcely wonder at the contemptuous, cynical language with which he justifies himself in treating Antonio as though some noxious animal whom he would have poisoned out of the way. If he chooses to sacrifice three thousand ducats for "a weight of carrion flesh," what is it to any one else? If some men hate the sight of a gaping pig, while others are mad if they behold a cat, why should not he have the same loathing towards Antonio? It is all a

question of humour, and his humour is to have Antonio's pound of flesh. In vain Bassanio urges that his reasoning is no answer "to excuse the current of" his "cruelty." Shylock is ready with retort for retort, and Antonio, knowing how useless it is to "question with the Jew," interrupts the altercation by desiring that sentence be pronounced. One further attempt Bassanio makes by offering payment of twice the sum. His appeal to Shylock's greed meets with no less scorn than his appeal to the consideration of mercy. Nor is the Jew less proudly scornful when answering the duke's question, "How shalt thou hope for mercy, rendering none?" "What judgement shall I dread, doing no wrong?", is his rejoinder, a rejoinder which he amplifies by a conspicuous comparison between his rights of possession in Antonio's flesh and the rights of possession in purchased slaves enjoyed by their purchasers. At this point the duke is about to adjourn the case until the arrival of Bellario, a learned doctor of law, whom he has sent for to determine the legal points involved, when Nerissa, in the costume of a lawyer's clerk, enters to announce that a young doctor of Rome whom Bellario, being too unwell to attend, has sent in his stead, is waiting admission to the court. The young doctor is Portia in disguise. Fortified by Bellario with arguments and legal references, she has come to advise the court on the case, which is now allowed to proceed. Admitting that Shylock has so far acted in accordance with law, and obtaining from Antonio a confession of the bond, she in a speech of the noblest eloquence appeals to the Jew's mercy. Shylock, hardened in his determination by finding that so eminent an authority in the law has

nothing to urge against the justice of his plea, curtly answers,

“My deeds upon my head! I crave the law,  
The penalty and forfeit of my bond.”

Portia asks if Antonio is not prepared to discharge the money. Bassanio in reply tenders payment of the sum, of twice the sum, of ten times the sum, if necessary, and beseeches the duke, if this be not accepted, to

“Wrest once the law to your authority :  
To do a great right, do a little wrong,  
And curb this cruel devil of his will.”

Portia interposes, and shows what would be the consequence of such arbitrary departure from the course of law. At her words, Shylock exults with brutal rapture, and as, point by point, she admits the legality of his claim, his triumph becomes more triumphant. He will not even consent to have a surgeon by to save Antonio from bleeding to death. No such condition is nominated in the bond, and outside the bond he will travel a hair's breadth. Antonio therefore prepares to submit himself to the knife, and in affecting terms bids a last farewell to his friends. The moment of Shylock's revenge has arrived ; each declaration made by Portia as to the law of the case he applauds with an outburst of venomous exultation ; and when, as he thinks, the last decisive word has been spoken, fiercely demands execution of the penalty. Here, however, his triumphant progress is arrested. While with lucid impartiality Portia has set forth all the points of the case, and by every argument has urged Shylock to find his truest victory in a generous forgiveness, she has held in reserve

a weapon which she must now produce. Shylock to every appeal has insisted upon the letter of the law, and the time has come to turn that letter against him. The words of the bond are "a pound of flesh." That pound he is bidden to take:

"But, in the cutting of it, if thou dost shed  
One drop of Christian blood, thy lands and goods  
Are, by the laws of Venice, confiscate  
Unto the state of Venice."

Shylock, taken aback, is now willing that Antonio should be set free upon payment of thrice the sum lent; and Bassanio promptly tenders it. Portia, stopping him, insists that the penalty shall be exacted in all its literal nakedness, "the just pound" without a drop of blood. Sullenly the Jew abates his demand, and will be content with mere repayment of the sum borrowed. This at all events he can reckon upon, if he must forgo his vengeance. But Portia is obdurate. "Nothing but the forfeiture" is all the terms she will concede; and Shylock, baffled again, prepares to leave the court. Not so, however, is he to escape. "The law hath yet another hold on" him, and from out its grip Portia will not suffer him to draw himself. By that law an alien convicted of plotting against the life of a Venetian citizen forfeits all his possessions, the one half going to his intended victim, the other half to the state, the offender's life moreover lying "in the mercy of the duke only, 'gainst all other voice." Shylock is now completely in the toils, with no outlet but a concession of that mercy which he has so vindictively and so contemptuously denied Antonio. Unasked, the duke spares his life, while Antonio,

generous as ever, desires that his one half of the fine may be remitted on condition, first, that the other half shall be placed in his hands for the use of Lorenzo and Jessica, and, secondly, that Shylock shall become a Christian. Beaten to the dust, Shylock perforce accepts the terms offered, and leaves the court a broken-hearted man. "Vengeance is mine," he had said to himself, and lo! that vengeance has recoiled upon his own head. To glut a life-long hatred, he would sacrifice a portion of his well-won thrift. That portion has been swept away and with it half his worldly possessions, while to the object of his pitiless persecution he owes all that is left him. For one of a race whose touch is contamination, his only daughter has fled her home. But with his stubborn pride of nationality, with his haughty contempt for all religions save his own, we may be sure that no blow could so break his undaunted spirit as that which has made him an apostate to his faith.

"Nay, take my life and all; pardon not that:  
You take my house when you do take the prop  
That doth sustain my house; you take my life,  
When you do take the means whereby I live":

this he had said when stripped of his wealth. The heavier blow, of which he could have no presentiment, has now fallen; and kind nature aiding him or his own hand, death, we cannot doubt, is the only sequel of his story. The scene closes with an attempt on Bassanio's part to "cope" Portia's "courteous pains" with a fee of three thousand ducats. Portia will take nothing but the ring she had given when investing him with "solely sovereign sway and masterdom"; and this ring, though

repeatedly refusing it, Bassanio is by a sense of shame constrained to send after her when she leaves the court, Nerissa at the same time begging of Gratiano the one with which, in imitation of Portia, she had presented him. Our view of Portia is now complete. The casket scene with Bassanio showed her to us in all the grace of romantic girlhood, in all the beauty of her tender diffidence, in her supreme self-surrender when fate has combined with love to give her Bassanio for a husband : the trial scene has shown us the intellectual strength of her character, the depth and force of her moral grandeur. Impassioned eloquence and luminous argument, a dignity which no provocation can disturb, an accuracy of knowledge never at fault, impartiality and breadth of view, and a noble anxiety to save a pitiless bigot from his own inhumanity ;—each in its turn unfolds itself to our delighted contemplation. Of all Shakespeare's heroines, indeed, Portia is perhaps the most complete in the varied attributes of personal beauty, intellectual activity, tenderness of soul and abandonment of self. For her might have been written those beautiful lines of Wordsworth's which end

“A perfect woman nobly plann'd  
To warn, to comfort, and command ;  
And yet a Spirit still, and bright  
With something of an angel-light.”

The storm and stress of the drama are now at an end, but *The Merchant of Venice* is a comedy, and its conclusion must be joy and peace. Accordingly the last Act begins with a lovely contrast to the turmoil and tragic gloom in which the trial scene has enwrapped us.



In Portia's grounds at Belmont Lorenzo and Jessica, heedless of all else but the first bliss of wedded love, are beneath the moonlit sky of Italy, a sky of that tender radiance which belongs to Southern Europe and the far East, but which even Shakespeare could hardly have depicted from any experience of his own England. Their talk is of love and music, when there comes to them intimation of Portia's approaching return. The news is quickly followed by the arrival of Portia and Nerissa, barely in time to welcome their husbands and Antonio. The latter are still in ignorance of the part played by the former in the trial scene, but the discovery is soon to be made by means of the rings obtained from Bassanio and Gratiano at the close of the trial scene. Nerissa, taxing Gratiano upon no longer wearing her gift, is told in answer that he gave it to the judge's clerk, "a little scrubbed boy, no higher than thyself." Their quarrel attracts the attention of Portia who pretends to reproach Gratiano for his perfidy, and declares her certainty that Bassanio would not have parted with her ring "for the wealth that the world masters." To excuse himself, Gratiano answers that he but followed Bassanio's example. Portia affects disbelief, but Bassanio admits his guilt. To Portia's reproaches he can make no answer except the urgency of the "civil doctor" and a sense of shame which forbade his refusing the request of one to whom he owed so deep a debt of gratitude. For some time longer the two wives keep up the jest, but at last, having sufficiently teased their husbands, reveal the secret of their disguised presence at the trial. Their little farce being played out, Portia gives Antonio the good news that three of his vessels, supposed

to have been wrecked, have safely come into port ; while Nerissa at the same time announcing to Jessica that Shylock has made her his sole heiress, the play ends in general happiness.

VENICE. "In perusing this play," Hunter remarks, <sup>Localities in the Play.</sup> "we should keep constantly in mind the ideas which prevailed in England in the time of Shakespeare of the magnificence of Venice. Now, the name calls up ideas only of glory departed—'Her long life hath reached its final day' ; but in the age of the poet Venice was gazed on with admiration by the people of every country, and by none with more devotion than those of England. Her merchants were princes,—her palaces were adorned with the works of Titian, and she was, moreover, the seat of all pleasant delights—'The pleasure place of all festivity, the revel of the world, the masque of Italy.'"...

BELMONT. "Dr. Karl Elze maintains that Belmont must have been on the Brenta ; and Th. Elzö, in his learned essay, narrows the locality to the neighbourhood of Dolo, around which, from La Mira to Strà, on both banks of the Brenta, the magnificoes of Venice had, and still have, their palatial residences. Belmont, therefore, must be supposed to have been not far from the high road between Padua and Fusina, because Lorenzo met Salerio [Solanio] on the road from Venice with the letter from Anthonio, and the park gate, where Portia's coach awaited her, must have been on or near a highway fit for travel" ... (Furness).

THE RIALTO. "There were in ancient Venice three distinct places properly called *Rialto* ; namely the island ~~at~~ the farther side of the Grand Canal ; the Exchange erected on that island ; and the Ponte di Rialto, which

connected the island with St. Mark's quarter. The first of these places, according to Daru, received the name of *Rialto* on account of its convenience to fishermen, its height, its contiguity to the sea, and its situation in the centre of a basin. If this conjecture be accurate, the original name was perhaps *Riva Alta*, a high bank-shore, or *Rilevato*, an elevated margin; since the island was the highest, and probably the oldest, of those in the lagoon to which the Veneti fled. . . . Satellicus, who wrote on Venetian history in the seventeenth century, states that this 'most noble piazza' was crowded from morning to night. The part where the merchants transacted the most weighty and important affairs was near the double portico at the end of the piazza opposite San Jacopo's church, where the *Banco Giro* was established" . . . (Staunton).

Duration of  
the Action.

The following is Daniel's time-analysis of the play :

Day 1. Act i. *Interval*—say a week.

Day 2. Act ii. 1-7. *Interval*—one day.

Day 3. Act ii. 8 and 9. *Interval*—bringing the time to within a fortnight of the maturity of the bond.

Day 4. Act iii. 1. *Interval*—rather more than a fortnight.

Day 5. Act iii. 2-4.

Day 6. Act iii. 5—Act iv.

Days 7 and 8. Act v.

THE MERCHANT OF VENICE.

DRAMATIS PERSONÆ.

THE DUKE OF VENICE.

THE PRINCE OF MOROCCO, }  
THE PRINCE OF ARRAGON, } suitors to Portia.

ANTONIO, a merchant of Venice.

BASSANIO, his friend, suitor likewise to Portia.

SOLANIO, }  
SALARINO, } friends to Antonio and Bassanio.  
GRATIANO, }

LORENZO, in love with Jessica.

SHYLOCK, a rich Jew.

TUBAL, a Jew, his friend.

LAUNCELOT GOBBO, the clown, servant to Shylock.

OLD GOBBO, father to Launcelot.

LEONARDO, servant to Bassanio.

BALTHASAR, }  
STEPHANO, } servants to Portia.

PORTIA, a rich heiress.

NERISSA, her waiting-maid.

JESSICA, daughter to Shylock.

Magnificoes of Venice, Officers of the Court of Justice, Gaoler,  
Servants to Portia, and other Attendants.

SCENE: *Partly at Venice, and partly at Belmont, the seat of  
Portia, on the Continent.*

# THE MERCHANT OF VENICE.

## ACT I.

SCENE I. *Venice. A street.*

*Enter ANTONIO, SALARINO, and SOLANIO.*

*Ant.* In sooth, I know not why I am so sad :  
It wearies me ; you say it wearies you ;  
But how I caught it, found it, or came by it,  
What stuff 'tis made of, whereof it is born,  
I am to learn ;  
And such a want-wit sadness makes of me,  
That I have much ado to know myself.

*Salar.* Your mind is tossing on the ocean ;  
There, where your argosies with portly sail,  
Like signiors and rich burghers on the flood, 10  
Or, as it were, the pageants of the sea,  
Do overpeer the petty traffickers,  
That curtsy to them, do them reverence,  
As they fly by them with their woven wings.

*Solan.* Believe me, sir, had I such venture forth,  
The better part of my affections would  
Be with my hopes abroad. I should be still  
Plucking the grass, to know where sits the wind,  
Peering in maps for ports and piers and roads ;  
And every object that might make me fear 20

Misfortune to my ventures, out of doubt  
Would make me sad.

*Salar.* My wind cooling my broth  
Would blow me to an ague, when I thought  
What harm a wind too great at sea might do.  
I should not see the sandy hour-glass run,  
But I should think of shallows and of flats,  
And see my wealthy Andrew dock'd in sand,  
Vailing her high-top lower than her ribs  
To kiss her burial. Should I go to church  
And see the holy edifice of stone, 30  
And not bethink me straight of dangerous rocks,  
Which touching but my gentle vessel's side,  
Would scatter all her spices on the stream,  
Enrobe the roaring waters with my silks,  
And, in a word, but even now worth this,  
And now worth nothing? Shall I have the thought  
To think on this, and shall I lack the thought  
That such a thing bechanced would make me sad?  
But tell not me; I know, Antonio  
Is sad to think upon his merchandise. 40

*Ant.* Believe me, no: I thank my fortune for it,  
My ventures are not in one bottom trusted,  
Nor to one place; nor is my whole estate  
Upon the fortune of this present year:  
Therefore my merchandise makes me not sad.

*Salar.* Why, then you are in love.

*Ant.* Fie, fie!

*Salar.* Not in love neither? Then let us say you are sad,  
Because you are not merry: and 'twere as easy  
For you to laugh and leap and say you are merry,  
Because you are not sad. Now, by two-headed Janus, 50  
Nature hath framed strange fellows in her time:  
Some that will evermore peep through their eyes—  
And laugh like parrots at a bag-piper,  
And other of such vinegar aspect

That they'll not show their teeth in way of smile,  
Though Nestor swear the jest be laughable.

*Enter BASSANIO, LORENZO, and GRATIANO.*

*Solan.* Here comes Bassanio, your most noble kinsman,  
Gratiano and Lorenzo. Fare ye well :  
We leave you now with better company.

*Salar.* I would have stay'd till I had made you merry, 60  
If worthier friends had not prevented me.

*Ant.* Your worth is very dear in my regard.  
I take it, your own business calls on you  
And you embrace the occasion to depart.

*Salar.* Good morrow, my good lords.

*Bass.* Good signiors both, when shall we laugh? say, when,?  
You grow exceeding strange : must it be so?

*Salar.* We'll make our leisures to attend on yours.

*[Exeunt Salarino and Solanio.]*

*Lor.* My Lord Bassanio, since you have found Antonio,  
We two will leave you : but at dinner-time,  
I pray you, have in mind where we must meet.

*Bass.* I will not fail you.

*Gra.* You look not well, Signior Antonio ;  
You have too much respect upon the world :  
They lose it that do buy it with much care :  
Believe me, you are marvellously changed.

*Ant.* I hold the world but as the world, Gratiano  
A stage where every man must play a part,  
And mine a sad one.

*Gra.* Let me play the fool :  
With mirth and laughter let old wrinkles come, 80  
And let my liver rather heat with wine  
Than my heart cool with mortifying groans.  
Why should a man, whose blood is warm within,  
Sit like his grandsire cut in alabaster?  
Sleep when he wakes and creep into the jaundice  
By being peevish? I tell thee what, Antonio—



I love thee, and it is my love that speaks—  
 There are a sort of men whose visages  
 Do cream and mantle like a standing pond,  
 And do a wilful stillness entertain, 90  
 With purpose to be dress'd in an opinion  
 Of wisdom, gravity, profound conceit,  
 As who should say 'I am Sir Oracle,  
 And when I ope my lips let no dog bark !  
 O my Antonio, I do know of these  
 That therefore only are reputed wise  
 For saying nothing, when, I am very sure,  
 If they should speak, would almost damn those ears.  
 Which, hearing them, would call their brothers fools.  
 I'll tell thee more of this another time : 100  
 But fish not, with this melancholy bait,  
 For this fool gudgeon, this opinion.  
 Come, good Lorenzo. Fare ye well awhile :  
 I'll end my exhortation after dinner.

*Lor.* Well, we will leave you then till dinner-time :  
 I must be one of these same dumb wise men,  
 For Gratiano never lets me speak.

*Gra.* Well, keep me company but two years more,  
 Thou shalt not know the sound of thine own tongue.

*Ant.* Farewell : I'll grow a talker for this gear. 110

*Gra.* Thanks, i' faith, for silence is only commendable  
 In a neat's tongue dried and a maid not vendible.

[*Exeunt Gratiano and Lorenzo.*]

*Ant.* Is that any thing now ?

*Bass.* Gratiano speaks an infinite deal of nothing, more  
 than any man in all Venice. His reasons are as two grains  
 of wheat hid in two bushels of chaff : you shall seek all day  
 ere you find them, and when you have them, they are not  
 worth the search.

*Ant.* Well, tell me now what lady is the same  
 To whom you swore a secret pilgrimage, 120  
 That you to-day promised to tell me of ?

*Bass.* 'Tis not unknown to you, Antonio,  
How much I have disabled mine estate,  
By something showing a more swelling port  
Than my faint means would grant continuance :  
Nor do I now make moan to be abridged  
From such a noble rate ; but my chief care  
Is to come fairly off from the great debts  
Wherein my time something too prodigal  
Hath left me gaged. To you, Antonio, 130  
I owe the most, in money and in love,  
And from your love I have a warranty  
To unburden all my plots and purposes  
How to get clear of all the debts I owe.

*Ant.* I pray you, good Bassanio, let me know it ;  
And if it stand, as you yourself still do,  
Within the eye of honour, be assured,  
My purse, my person, my extremest means,  
Lie all unlock'd to your occasions.

*Bass.* In my school-days, when I had lost one shaft, 140  
I shot his fellow of the self-same flight  
The self/same way, with more advised watch /  
To find the other forth, and by adventuring both ;  
I oft found both : I urge this childhood proof,  
Because what follows is pure innocence.  
I owe you much, and, like a wilful youth,  
That which I owe is lost ; but if you please  
To shoot another arrow that self way  
Which you did shoot the first, I do not doubt,  
As I will watch the aim, or to find both 150  
Or bring your latter hazard back again  
And thankfully rest debtor for the first.

*Ant.* You know me well, and herein spend but time  
To wind about my love with circumstance ;  
And out of doubt you do me now more wrong  
In making question of my uttermost doubt  
Than if you had made waste of all I have ;

Then do but say to me what I should do  
 That in your knowledge may by me be done,  
 And I am prest unto it : therefore, speak. 160  
*Bass.* In Belmont is a lady richly left ;  
 And she is fair and, fairer than that word,  
 Of wondrous virtues : sometimes from her eyes  
 I did receive fair speechless messages :  
 Her name is Portia, nothing undervalued  
 To Cato's daughter, Brutus' Portia : <  
 Nor is the wide world ignorant of her worth,  
 For the four winds blow in from every coast  
 Renowned suitors, and her sunny locks  
 Hang on her temples like a golden fleece ; , 170  
 Which makes her sent of Belmont Colchos' strond,  
 And many Jasons come in quest of her.  
 O my Antonio, had I but the means  
 To hold a rival place with one of them,  
 I have a mind/presages me such thrift, i  
 That I should questionless be fortunate !  
*Ant.* Thou know'st that all my fortunes are at sea ;  
 Neither have I money nor commodity  
 To raise a present sum : therefore go forth ;  
 Try what my credit can in Venice do : 180  
That shall be rack'd, even to the uttermost,  
 To furnish thee to Belmont, to fair Portia.  
 Go, presently inquire, and so will I,  
 Where money is, and I no question make  
 To have it of my trust or for my sake. [Exeunt.

SCENE II. *Belmont. A room in PORTIA'S house.*

*Enter PORTIA and NERISSA.*

*Por.* By my troth, Nerissa, my little body is aweary of  
 this great world.

*Ner.* You would be, sweet madam, if your miseries were

in the same abundance as your good fortunes are : and yet, for aught I see, they are as sick that surfeit with too much as they that starve with nothing. It is no mean happiness, therefore, to be seated in the mean. ~ superfluity comes sooner by white hairs, but competency lives longer. *acquire*

*Por.* Good sentences and well pronounced. *re-then*

*Ner.* They would be better, if well followed. 10

*Por.* If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces. It is a good divine that follows his own instructions: I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree : such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband. O me, the word 'choose !' I may neither choose whom I would nor refuse whom I dislike ; so is the will of a living daughter curbed by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one nor refuse none ? 23

*Ner.* Your father was ever virtuous ; and holy men at their death have good inspirations : therefore the lottery, that he hath devised in these three chests of gold, silver and lead, whereof who chooses his meaning chooses you, will, no doubt, never be chosen by any rightly but one who shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come ? 31

*Por.* I pray thee, over-name them ; and as thou namest them, I will describe them ; and, according to my description, level at my affection. *in my affection*

*Ner.* First, there is the Neapolitan prince.

*Por.* Ay, that's a colt indeed, for he doth nothing but talk of his horse ; and he makes it a great appropriation to his own good parts, that he can shoe him himself. I am much afear'd my lady his mother played false with a smith.

*Ner.* Then there is the County Palatine. 40

*Por.* He doth nothing but frown, as who should say 'If you will not have me, choose:' he hears merry tales and smiles not: I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. • I had rather be married to a death's-head with a bone in his mouth than to either of these. God defend me from these two! 47

*Ner.* How say you by the French lord, Monsieur le Bon?

*Por.* God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker: but, he! why, he hath a horse better than the Neapolitan's, a better bad habit of frowning than the Count Palatine; he is every man in no man; if a throstle sing, he falls straight a capering: he will fence with his own shadow: if I should marry him, I should marry twenty husbands. If he would despise me, I would forgive him, for if he love me to madness, I shall never requite him.

*Ner.* What say you, then, to Falconbridge, the young baron of England? 50

*Por.* You know I say nothing to him, for he understands not me, nor I him: he hath neither Latin, French, nor Italian, and you will come into the court and swear that I have a poor pennyworth in the English. He is a proper man's picture, but, alas, who can converse with a dumb-show? How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany and his behaviour every where.

*Ner.* What think you of the Scottish lord, his neighbour?

*Por.* That he hath a neighbourly charity in him, for he borrowed a box of the ear of the Englishman and swore he would pay him again when he was able: I think the Frenchman became his surety and sealed under for another. 72

*Ner.* How like you the young German, the Duke of Saxony's nephew?

*Por.* Very vilely in the morning, when he is sober, and

most vilely in the afternoon, when he is drunk : when he is best, he is a little worse than a man; and when he is worst, he is little better than a beast : an the worst fall that ever fell, I hope I shall make shift to go without him. 79

*Ner.* If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him.

*Por.* Therefore, for fear of the worst, I pray thee, set a deep glass of rhenish wine on the contrary casket, for if the devil be within and that temptation without, I know he will choose it. I will do any thing, Nerissa, ere I'll be married to a sponge. 87

*Ner.* You need not fear, lady, the having any of these lords : they have acquainted me with their determinations ; which is, indeed, to return to their home and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition depending on the caskets.

*Por.* If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable, for there is not one among them but I dote on his very absence, and I pray God grant them a fair departure.

*Ner.* Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat? 101

*Por.* Yes, yes, it was Bassanio ; as I think, he was so called.

*Ner.* True, madam : he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

*Por.* I remember him well, and I remember him worthy of thy praise.

*Enter a Serving-man.*

How now ! what news ?

109

*Serv.* The four strangers seek for you, madam, to take their leave: and there is a forerunner come from a fifth, the Prince of Morocco, who brings word the prince his master will be here to-night.

*Por.* If I could bid the fifth welcome with so good a heart as I can bid the other four farewell, I should be glad of his approach: if he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me.

Come, Nerissa. Sirrah, go before.

119

Whiles we shut the gates upon one wooer, another knocks at the door.

[*Exeunt.*]

SCENE III. *Venice. A public place.*

*Enter* BASSANIO and SHYLOCK.

*Shy.* Three thousand ducats; well.

*Bass.* Ay, sir, for three months.

*Shy.* For three months; well.

*Bass.* For the which, as I told you, Antonio shall be bound.

*Shy.* Antonio shall become bound; well.

*Bass.* May you stead me? will you pleasure me? shall I know your answer?

*Shy.* Three thousand ducats for three months and Antonio bound.

10

*Bass.* Your answer to that.

*Shy.* Antonio is a good man.

*Bass.* Have you heard any imputation to the contrary?

*Shy.* Oh, no, no, no, no: my meaning in saying he is a good man is to have you understand me that he is sufficient. Yet his means are in supposition: he hath an argosy bound to Tripolis, another to the Indies; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England, and other ventures he hath, squandered abroad.

But ships are but boards, sailors but men : there be land-rats and water-rats, land-thieves and water-thieves, I mean pirates, and then there is the peril of waters, winds and rocks. The man is, notwithstanding, sufficient. Three thousand ducats ; I think I may take his bond. *can*

*Bass.* Be assured you may.

*Shy.* I will be assured I may ; and, that I may be assured, I will bethink me. May I speak with Antonio ?

*Bass.* If it please you to dine with us. 28

*Shy.* Yes, to smell pork ; to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, talk with you, walk with you, and so following, but I will not eat with you, drink with you, nor pray with you. What news on the Rialto ? Who is he comes here ?

*Enter ANTONIO.*

*Bass.* This is Signior Antonio.

*Shy.* [*Aside*] How like a fawning publican he looks :

I hate him for he is a Christian,  
But more for that in low simplicity

He lends out money gratis and brings down

The rate of usance here with us in Venice. 40

If I can catch him once upon the hip,

I will feed fat the ancient grudge I bear him.

He hates our sacred nation, and he rails,

Even there where merchants most do congregate,

On me, my bargains and my well-won thrift,

Which he calls interest. Cursed be my tribe,

If I forgive him !

*Bass.* Shylock, do you hear ?

*Shy.* I am debating of my present store,

And, by the near guess of my memory,

I cannot instantly raise up the gross 50

Of full three thousand ducats. What of that ?



Tubal, a wealthy Hebrew of my tribe,  
Will furnish me. <sup>1</sup> But soft! how many months  
Do you desire? [*To Ant.*] Rest you fair, good signior;  
Your worship was the last man in our mouths.

*Ant.* Shylock, although I neither lend nor borrow  
By taking nor by giving of excess,  
Yet, to supply the ripe wants of my friend,  
I'll break a custom. \* Is he yet possess'd  
How much ye would?

*Shy.* Ay, ay, three thousand ducats. 60

*Ant.* And for three months.

*Shy.* I had forgot; three months; you told me so.  
Well, then, your bond; and let me see; but hear  
you;

Methought you said you neither lend nor borrow  
Upon advantage.

*Ant.* I do never use it.

*Shy.* When Jacob grazed his uncle Laban's sheep—  
This Jacob from our holy Abram was,  
As his wise mother wrought in his behalf,  
The third possessor; ay, he was the third—

*Ant.* And what of him? did he take interest? 70

*Shy.* No, not take interest, not, as you would say,  
Directly interest: mark what Jacob did.  
When Laban and himself were compromised!  
That all the eanlings which were streak'd and pied  
Should fall as Jacob's hire, ~~be reckoned~~  
The skilful shepherd peel'd me certain wands  
And stuck them up before the fulsome ewes,  
Who then conceiving did in eaning time  
Fall parti-colour'd lambs, and those were Jacob's.  
This was a way to thrive, and he was blest: 80  
And thrift is blessing, if men steal it not.

*Ant.* This was a venture, sir, that Jacob served for;  
A thing not in his power to bring to pass,  
But sway'd and fashion'd by the hand of heaven.

Was this inserted to make interest good ?  
Or is your gold and silver ewes and rams ?

*Shy.* I cannot tell ; I make it breed as fast :  
But note me, signior.

*Ant.* Mark you this, Bassanio,  
The devil can cite Scripture for his purpose.

An evil soul producing holy witness 90  
Is like a villain with a smiling cheek,  
A goodly apple rotten at the heart :  
O, what a goodly outside falsehood hath !

*Shy.* Three thousand ducats ; 'tis a good round sum.  
Three months from twelve ; then, let me see ; the  
rate—

*Ant.* Well, Shylock, shall we be beholding to you ?

*Shy.* Signior Antonio, many a time and oft  
In the Rialto you have rated me *S.C.D.*  
About my moneys and my usances :  
Still have I borne it with a patient shrug, 100  
For suffrance is [the badge of all] our tribe ;  
You call me misbeliever, cut-throat dog,  
And spit upon my Jewish gaberdine,  
And all for use of that which is mine own.

Well then, it now appears you need my help :  
Go to, then ; you come to me, and you say  
'Shylock, we would have moneys : ' you say so ;  
You, that did void your rheum upon my beard  
And foot me as you spurn a stranger cur  
Over your threshold : moneys is your suit. 110  
What should I say to you ? Should I not say  
'Hath a dog money ? is it possible  
A cur can lend three thousand ducats ? ' Or  
Shall I bend low and in a bondman's key,  
With bated breath and whispering humbleness,  
Say this ;

'Fair sir, you spit on me on Wednesday last ;  
You spurn'd me such a day ; another time  
n

You call'd me dog ; and for these courtesies  
I'll lend you thus much moneys' ?

120

*Ant.* I am as like to call thee so again,-  
To spit on thee again, to spurn thee too.  
If thou wilt lend this money, lend it not  
As to thy friends ; for when did friendship take  
A breed for barren metal of his friend ?  
But lend it rather to thine enemy,  
Who, if he break, thou mayst with better face  
Exact the penalty.

*Shy.* Why, look you, how you storm !  
I would be friends with you and have your love,  
Forget the shames that you have stain'd me with,  
Supply your present wants and take no doit  
Of usance for my moneys, and you'll not hear me :  
This is kind I offer.

130

*Bass.* This were kindness. '  
*Shy.* This kindness will I show.  
Go with me to a notary, seal me there,  
Your single bond ; and, in a merry sport,  
If you repay me not on such a day,  
In such a place, such sum or sums as are  
Express'd in the condition, let the forfeit  
Be nominated for an equal pound  
Of your fair flesh, to be cut off and taken  
In what part of your body pleaseth me.

140

*Ant.* Content, i' faith : I'll seal to such a bond  
And say there is much kindness in the Jew.

*Bass.* You shall not seal to such a bond for me.  
I'll rather dwell in my necessity.

*Ant.* Why, fear not, man ; I will not forfeit it :  
Within these two months, that's a month before  
This bond expires, I do expect return  
Of thrice, three times the value of this bond.

*Shy.* O father Abram, what these Christians are,  
Whose own hard dealings teaches them suspect

150

The thoughts of others! Pray you, tell me this;  
If he should break his day, what should I gain  
By the exaction of the forfeiture?

A pound of man's flesh taken from a man  
Is not so estimable, profitable neither,  
As flesh of muttons, beefs, or goats. I say,  
To buy his favour, I extend this friendship:  
If he will take it, so; if not, adieu;  
And, for my love, I pray you wrong me not.

160

*Ant.* Yes, Shylock, I will seal unto this bond.

*Shy.* Then meet me forthwith at the notary's;  
Give him direction for this merry bond,  
And I will go and purse the ducats straight,  
See to my house, left in the fearful guard  
Of an unthrifty knave, and presently  
I will be with you.

*Ant.* Hie thee, gentle Jew! *[Exit Shylock.]*  
The Hebrew will turn Christian: he grows kind.

*Bass.* I like not fair terms and a villain's mind.

*Ant.* Come on: in this there can be no dismay  
My ships come home a month before the day. *[Exeunt.]*

## ACT II.

SCENE I. Belmont. A room in PORTIA'S house.

*Flourish of cornets. Enter the PRINCE OF MOROCCO and his  
train; PORTIA, NERISSA, and others attending.*

*Mor.* Mislike me not for my complexion,  
The shadow'd livery of the burnish'd sun, &  
To whom I am a neighbour and near bred.  
Bring me the fairest creature northward born,  
Where Phœbus' fire scarce thaws the icicles,  
And let us make incision for your love,

To prove whose blood is reddest, his or mine.  
 I tell thee, lady, this aspect of mine  
 Hath fear'd the valiant : by my love, I swear  
 The best-regarded virgins of our clime  
 Have loved it too : I would not change this hue,  
 Except to steal your thoughts, my gentle queen.

10

*Por.* In terms of choice I am not solely led  
 By nice direction of a maiden's eyes :  
 Besides, the lottery of my destiny  
 Bars me the right of voluntary choosing :  
 But if my father had not scanted me  
 And hedged me by his wit, to yield myself  
 His wife who wins me by that means I told you,  
 Yourself, renowned prince, then stood as fair  
 As any comer I have look'd on yet  
 For my affection.

20

*Mor.* Even for that I thank you :  
 Therefore, I pray you, lead me to the caskets  
 To try my fortune. By this scimitar  
 That slew the Sophy and a Persian prince  
 That won three fields of Sultan Solyman,  
 I would outstare the sternest eyes that look,  
 Outbrave the heart most daring on the earth,  
 Pluck the young sucking cubs from the she-bear,  
 Yea, mock the lion when he roars for prey,  
 To win thee, lady. But, alas the while !  
 If Hercules and Lichas play at dice  
 Which is the better man, the greater throw  
 May turn by fortune from the weaker hand :  
 So is Alcides beaten by his page ;  
 And so may I, blind fortune leading me,  
 Miss that which one unworthier may attain,  
 And die with grieving.

*Por.* You must take your chance,  
 And either not attempt to choose at all  
 Or swear before you choose, if you choose wrong

40

Never to speak to lady afterward

In way of marriage : therefore be advised.

*Mor.* Nor will not. Come bring me unto my chance.

*Por.* First, forward to the temple : after dinner  
Your hazard shall be made.

*Mor.*

Good fortune then

To make me blest or curs'd 'st among men.

[*Cornets, and exeunt.*]

SCENE II. Venice. A street.

*Enter LAUNCELOT.*

*Laun.* Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow and tempts me saying to me 'Gobbo, Launcelot Gobbo, good Launcelot,' or 'good Gobbo,' or 'good Launcelot Gobbo, use your legs, take the start, run away.' My conscience says 'No; take heed, honest Launcelot; take heed, honest Gobbo,' or, as aforesaid, 'honest Launcelot Gobbo; do not run; scorn running with thy heels.' Well, the most courageous fiend bids me pack : 'Via!' says the fiend; 'away!' says the fiend; 'for the heavens, rouse up a brave mind,' says the fiend, 'and run.' Well, my conscience, hanging about the neck of my heart, says very wisely to me 'My honest friend Launcelot, being an honest man's son,' or rather an honest woman's son; for, indeed, my father did something smack, something grow to, he had a kind of taste; well, my conscience says 'Launcelot, budge not.' 'Budge,' says the fiend. 'Budge not,' says my conscience. 'Conscience,' say I, 'you counsel well; ' 'Fiend,' say I, 'you counsel well : ' to be ruled by my conscience, I should stay with the Jew my master, who, God bless the mark, is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the devil himself. Certainly the Jew is the very devil incarnal; and, in my conscience, my conscience is but

a kind of hard conscience, to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel : I will run, fiend ; my heels are at your command ; I will run. 26

*Enter Old GOBBO with a basket.*

*Gob.* Master young man, you, I pray you, which is the way to Master Jew's ?

*Laun.* [*Aside*] O heavens, this is my true-begotten father ! who, being more than sand-blind, high-gravel blind, knows me not : I will try confusions with him. 31

*Gob.* Master young gentleman, I pray you, which is the way to Master Jew's ? ~~Laun.~~

*Laun.* Turn up on your right hand at the next turning, but, at the next turning of all, on your left ; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.

*Gob.* By God's sonties, 'twill be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or no ? 40

*Laun.* Talk you of young Master Launcelot ? [*Aside*] Mark me now ; now will I raise the waters. Talk you of young Master Launcelot ?

*Gob.* No master, sir, but a poor man's son : his father, though I say it, is an honest exceeding poor man and, God be thanked, well to live.

*Laun.* Well, let his father be what a' will, we talk of young Master Launcelot.

*Gob.* Your worship's friend and Launcelot, sir.

*Laun.* But I pray you, ergo, old man, ergo, I beseech you, talk you of young Master Launcelot ? 51

*Gob.* Of Launcelot, an't please your mastership.

*Laun.* Ergo, Master Launcelot. Talk not of Master Launcelot, father ; for the young gentleman, according to Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is indeed deceased, or, as you would say in plain terms, gone to heaven.

*Gob.* Marry, God forbid ! the boy was the very staff of my age, my very prop. 61

*Laun.* Do I look like a cudgel or a hovel-post, a staff or a prop ? Do you know me, father ?

*Gob.* Alack the day, I know you not, young gentleman : but, I pray you, tell me, is my boy, God rest his soul, alive or dead ?

*Laun.* Do you not know me, father ?

*Gob.* Alack, sir, I am sand-bl ind ; I know you not.

*Laun.* Nay, indeed, if you had your eyes, you might fail of the knowing me : it is a wise father that knows his own child. Well, old man, I will tell you news of your son : give me your blessing : truth will come to light ; murder cannot be hid long ; a man's son may, but at the length truth will out. 72

*Gob.* Pray you, sir, stand up : I am sure you are not Launcelot, my boy.

*Laun.* Pray you, let's have no more fooling about it, but give me your blessing : I am Launcelot, your boy that was, your son that is, your child that shall be.

*Gob.* I cannot think you are my son.

*Laun.* I know not what I shall think of that : but I am Launcelot, the Jew's man, and I am sure Margery your wife is my mother. 81

*Gob.* Her name is Margery, indeed : I'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. Lord worshipped might he be ! what a beard hast thou got ! thou hast got more hair on thy chin than Dobbin, my fill-horse has on his tail.

*Laun.* It should seem, then, that Dobbin's tail grows backward : I am sure he had more hair of his tail than I have of my face when I last saw him.

*Gob.* Lord, how art thou changed ! How dost thou and thy master agree ? I have brought him a present. How 'gree you now ? 92

*Laun.* Well, well : but, for mine own part, as I have set



up my rest to run away, so I will not rest till I have run some ground. My master's a very Jew : give him a present ! give him a halter ; I am famished in his service ; you may tell every finger I have with my ribs. Father, I am glad you are come : give me your present to one Master Bassanio, who, indeed, gives rare new liveries : if I serve not him, I will run as far as God has any ground. O rare fortune ! here comes the man : to him, father ; for I am a Jew, if I serve the Jew any longer. 102

*Enter BASSANIO, with LEONARDO and other followers.*

*Bass.* You may do so ; but let it be so hasted that supper be ready at the farthest by five of the clock. See these letters delivered ; put the liveries to making, and desire Gratiano to come anon to my lodging. [*Exit a Servant.*]

*Laun.* To him, father.

*Gob.* God bless your worship !

*Bass.* Gramercy, would'st thou ought with me ?

*Gob.* Here's my son, sir, a poor boy,— 110

*Laun.* Not a poor boy, sir, but the rich Jew's man ; that would, sir, as my father shall specify—

*Gob.* He hath a great infection, sir, as one would say, to serve,—

*Laun.* Indeed, the short and the long is, I serve the Jew, and have a desire, as my father shall specify—

*Gob.* His master and he, saving your worship's reverence, are scarce cater-cousins—

*Laun.* To be brief, the very truth is that the Jew, having done me wrong, doth cause me, as my father, being, I hope, an old man, shall frutify unto you— 121

*Gob.* I have here a dish of doves that I would bestow upon your worship, and my suit is—

*Laun.* In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man ; and, though I say it, though old man, yet poor man, my father.

*Bass.* One speak for both. What would you ?

*Laun.* Serve you, sir.

*Gob.* That is the very defect of the matter, sir.

*Bass.* I know thee well ; 'hou hast obtain'd thy suit : 130  
Shylock thy master spoke with me this day,  
And hath} preferr'd thee, if it be preferment  
To leave a rich Jew's service, to become  
The follower of so poor a gentleman.

*Laun.* The old proverb is very well parted between my  
master Shylock and you, sir : you have the grace of God,  
and he hath enough.

*Bass.* Thou speak'st it well. Go, father, with thy son. C  
Take leave of thy old master and inquire

My lodging out. Give him a livery 140  
More guarded than his fellows' : see it done.

*Laun.* Father, in I cannot get a service, no ; I have  
ne'er a tongue in my head. Well, if any man in Italy have  
a fairer table which doth offer to swear upon a book, I shall  
have good fortune. Go to, here's a simple line of life ;  
here's a small trifle of wives : alas, fifteen wives is nothing !  
eleven widows and nine maids is a simple coming-in for one  
man : and then to 'scape drowning thrice, and to be in peril  
of my life with the edge of a feather-bed ; here are simple  
scapes. Well, if Fortune be a woman, she's a good wench  
for this gear. Father, come ; I'll take my leave of the Jew  
in the twinkling of an eye. 152

[*Exeunt Launcelot and old Gobbo.*]

*Bass.* I pray thee, good Leonardo, think on this :  
These things} being bought} and orderly bestow'd, }  
Return in haste, for I do feast to-night  
My best-esteem'd acquaintance : hie thee, go.

*Leon.* My best endeavours shall be done herein.

*Enter GRATIANO.*

*Gra.* Where is your master ?

*Leon.* Yonder, sir, he walks. [*Exit.*]

*Gra.* Signior Bassanio !

*Bass.* Gratiano !

160

*Gra.* I have a suit to you.

*Bass.*

You have obtain'd it.

*Gra.* You must not deny me : I must go with you to Belmont.

*Bass.* Why, then you must. But hear thee, Gratiano ;

Thou art too wild, too rude and bold of voice ;

Parts that become thee happily enough

And in such eyes as ours appear not faults ;

But where thou art not known, why, there they show

Something too liberal. , Pray thee, take pain

To allay with some cold drops of modesty .

170

Thy skipping spirit, lest through thy wild behaviour

I be misconstrued in the place I go to

And lose my hopes.

*Gra.* Signior Bassanio, hear me :

If I do not put on a sober habit,

Talk with respect and swear but now and then,

Wear prayer-books in my pocket, look demurely,

Nay more, while grace is saying, hood mine eyes

Thus with my hat, and sigh and say ' amen,'

Use all the observance of civility,

Like one well studied in a sad ostent ;

180

To please his grandam, never trust me more.

*Bass.* Well, we shall see your bearing.

*Gra.* Nay, but I bar to-night : you shall not gauge me  
By what we do to-night.

*Bass.*

No, that were pity :

I would entreat you rather to put on

Your boldest suit of mirth, for we have friends

That purpose merriment. But fare you well :

I have some business.

*Gra.* And I must to Lorenzo and the rest :

But we will visit you at supper-time.

[*Exeunt.* 190

SCENE III. *The same. A room in SHYLOCK'S house.*

*Enter JESSICA and LAUNCELOT.*

*Jes.* I am sorry thou wilt leave my father so :  
Our house is hell, and thou, a merry devil,  
Didst rob it of some taste of tediousness.  
But fare thee well; there is a ducat for thee :  
And, Launcelot, soon at supper shalt thou see  
Lorenzo, who is thy new master's guest :  
Give him this letter ; do it secretly ;  
And so farewell : I would not have my father  
See me talk with thee. 9

*Laun.* Adieu ! tears exhibit my tongue. Most beautiful  
pagan, most sweet Jew ! But, adieu ; these foolish drops do  
something drown my manly spirit : adieu.

*Jes.* Farewell, good Launcelot. [*Exit Launcelot.*]  
Alack, what heinous sin is it in me  
To be ashamed to be my father's child !  
But though I am a daughter to his blood,  
I am not to his manners. O Lorenzo,  
If thou keep promise, I shall end this strife,  
Become a Christian and thy loving wife. [*Exit.*]

SCENE IV. *The same. A street.*

*Enter GRATIANO, LORENZO, SALARINO, and SOLANIO.*

*Lor.* Nay, we will slink away in supper-time,  
Disguise us at my lodging and return,  
All in an hour.

*Gra.* We have not made good preparation.

*Salar.* We have not spoke us yet of torch-bearers.

*Solan.* 'Tis vile, unless it may be quaintly order'd,  
And better in my mind not undertook.

*Lor.* 'Tis now but four o'clock : we have two hours  
To furnish us.

*Enter LAUNCELOT with a letter.*

Friend Launcelot, what's the news ? 9

*Laun.* An it shall please you to break up this, it shall seem to signify.

*Lor.* I know the hand : in faith, 'tis a fair hand ;  
And whiter than the paper it writ on  
Is the fair hand that writ.

*Gra.* Love-news, in faith.

*Laun.* By your leave, sir.

*Lor.* Whither goest thou ?

*Laun.* Marry, sir, to bid my old master the Jew to sup to-night with my new master the Christian.

*Lor.* Hold here, take this : tell gentle Jessica I will not fail her ; speak it privately. x 20

Go, gentlemen, *[Exit Launcelot.]*

Will you prepare you for this masque to-night ?

I am provided of a torch-bearer.

*Salar.* Ay, marry, I'll be gone about it straight.

*Solan.* And so will I.

*Lor.* Meet me and Gratiano

At Gratiano's lodging some hour hence.

*Salar.* 'Tis good we do so. *[Exeunt Salar. and Solan.]*

*Gra.* Was not that letter from fair Jessica ?

*Lor.* I must needs tell thee all. She hath directed  
How I shall take her from her father's house, 20  
What gold and jewels she is furnish'd with,  
What page's suit she hath in readiness.  
If e'er the Jew her father come to heaven,  
It will be for his gentle daughter's sake :  
And never dare misfortune cross her foot,  
Unless she do it under this excuse,  
That she is issue to a faithless Jew.  
Come, go with me ; peruse this as thou goest :  
Fair Jessica shall be my torch-bearer. *[Exeunt.]*

SCENE V. *The same. Before SHYLOCK'S house.*

*Enter SHYLOCK and LAUNCELOT.*

*Shy.* Well, thou shalt see, thy eyes shall be thy judge,  
The difference of old Shylock and Bassanio :—  
What, Jessica !—thou shalt not gormandise, *eat to excess.*  
As thou hast done with me :—What, Jessica !—  
And sleep and snore, and rend apparel out ;—  
Why, Jessica, I say !

*Laun.* Why, Jessica !

*Shy.* Who bids thee call ? I do not bid thee call.

*Laun.* Your worship was wont to tell me that I could do nothing without bidding.

*Enter JESSICA.*

*Jes.* Call you ? what is your will ? 10

*Shy.* I am bid forth to supper, Jessica :

There are my keys. But wherefore should I go ?

I am not bid for love ; they flatter me :

But yet I'll go in hate, to feed upon

The prodigal Christian. Jessica, my girl,

Look to my house. I am right loath to go :

There is some ill a-brewing towards my rest,

For I did dream of money-bags to-night.

*Laun.* I beseech you, sir, go : my young master doth expect your reproach. 20

*Shy.* So do I his.

*Laun.* And they have conspired together, I will not say you shall see a masque ; but if you do, then it was not for nothing that my nose fell a-bleeding on Black-Monday last at six o'clock i' the morning, falling out that year on Ash-Wednesday was four year, in the afternoon.

*Shy.* What, are there masques ? Hear you me, Jessica :  
Lock up my doors ; and when you hear the drum  
And the vile squealing of the wry-neck'd fife,

Clamber not you up to the casements then, 30  
 Nor thrust your head into the public street  
 To gaze on Christian fools with varnish'd faces,  
 But stop my house's ears, I mean my casements :  
 Let not the sound of shallow foppery enter  
 My sober house. By Jacob's staff, I swear,  
 I have no mind of feasting forth to-night :  
 But I will go. Go you before me, sirrah ;  
 Say I will come.

*Laun.* I will go before, sir. Mistress, look out at window,  
 for all this ; 40

There will come a Christian by,  
 Will be worth a Jewess' eye.

[*Exit.*

*Shy.* What says that fool of Hagar's offspring, ha ?

*Jes.* His words were 'farewell, mistress ;' nothing else.

*Shy.* The patch is kind enough, but a huge feeder ;  
Snail-slow in profit, and he sleeps by day  
 More than the wild-cat : drones hive not with me ;  
 Therefore I part with him, and part with him  
 To one that I would have him help to waste  
His borrow'd purse. Well, Jessica, go in : 50  
 Perhaps I will return immediately :  
 Do as I bid you ; shut doors after you ;  
 Fast bind, fast find ;  
 A proverb never stale in thrifty mind.

[*Exit.*

*Jes.* Farewell ; and if my fortune be not crost,  
 I have a father, you a daughter, lost.

[*Exit.*

SCENE VI. *The same.*

*Enter GRATIANO and SALARINO, masqued.*

*Gra.* This is the pent-house under which Lorenzo  
 Desired us to make stand.

*Salar.* His hour is almost past.

*Gra.* And it is marvel he out-dwells his hour,

For lovers ever run before the clock.

*Salar.* O, ten times faster Venus' pigeons fly  
To seal love's bonds new-made, than they are wont  
To keep obliged faith unforfeited!

*Gra.* That ever holds : who riseth from a feast  
With that keen appetite that he sits down ?  
Where is the horse that doth untread again 10  
His tedious measures with the unbated fire  
That he did pace them first ? All things that are,  
Are with more spirit chased than enjoy'd. ~~How~~  
How like a younker or a prodigal  
The scarfed bark puts from her native bay,  
Hugg'd and embraced by the strumpet wind !  
How like the prodigal doth she return,  
With over-weather'd ribs and ragged sails,  
Lean, rent and beggar'd by the strumpet wind !

*Salar.* Here comes Lorenzo : more of this hereafter. 20

*Enter LORENZO.*

*Lor.* Sweet friends, your patience for my long abode ;  
Not I, but my affairs, have made you wait :  
When you shall please to play the thieves for wives,  
I'll watch as long for you then. Approach ;  
Here dwells my father Jew. Ho ! who's within ?

*Enter JESSICA, above, in boy's clothes.*

*Jes.* Who are you ? Tell me, for more certainty,  
Albeit I'll swear that I do know your tongue.

*Lor.* Lorenzo, and thy love.

*Jes.* Lorenzo, certain, and my love indeed,  
For who love I so much ? And now who knows 30  
But you, Lorenzo, whether I am yours ?

*Lor.* Heaven and thy thoughts are witness that thou art.

*Jes.* Here, catch this casket ; it is worth the pains.  
I am glad 'tis night, you do not look on me,  
For I am much ashamed of my exchange :



But love is blind and lovers cannot see  
The pretty follies that themselves commit ;  
For if they could, Cupid himself would blush  
To see me thus transformed to a boy.

*Lor.* Descend, for you must be my torch-bearer. 40

*Jes.* What, must I hold a candle to my shames ?  
They in themselves, good sooth, are too too light.  
Why, 'tis an office of discovery, love ;  
And I should be obscured.

*Lor.* So are you, sweet,  
Even in the lovely garnish of a boy.  
But come at once ;  
For the close night doth play the runaway,  
And we are stay'd for at Bassanio's feast.

*Jes.* I will make fast the doors, and gild myself ;  
With some more ducats, and be with you straight. 50

[*Exit above.*]

*Gra.* Now, by my hood, a Gentile and no Jew.

*Lor.* Beshrew me but I love her heartily ;  
For she is wise, if I can judge of her,  
And fair she is, (if that mine eyes be true,  
And true she is, as she hath proved herself,  
And therefore, like herself, wise, fair and true,  
Shall she be placed in my constant soul.

*Enter JESSICA, below.*

What, art thou come ? On, gentlemen ; away !  
Our masquing mates by this time for us stay.

[*Exit with Jessica and Salarino.*]

*Enter ANTONIO.*

*Ant.* Who's there ? 60

*Gra.* Signior Antonio !

*Ant.* Fie, fie, Gratiano ! where are all the rest ?  
'Tis nine o'clock : our friends all stay for you.  
No masque to-night : the wind is come about ;

Bassanio presently will go aboard :

I have sent twenty out to seek for you.

*Gra.* I am glad on't : I desire no more delight  
Than to be under sail and gone to-night.

[*Exeunt.*]

SCENE VII. *Belmont. A room in PORTIA's house.*

*Flourish of cornets. Enter PORTIA, with the PRINCE OF  
MOROCCO, and their trains.*

*Por.* Go draw aside the curtains and discover  
The several caskets to this noble prince.  
Now make your choice.

*Mor.* The first, of gold, who this inscription bears,  
'Who chooseth me shall gain what many men desire ;'  
The second, silver, which this promise carries,  
'Who chooseth me shall get as much as he deserves ;'  
This third, dull lead, with warning all as blunt.  
'Who chooseth me must give and hazard all he hath.'  
How shall I know if I do choose the right ?

10

*Por.* The one of them contains my picture, prince :  
If you choose that, then I am yours withal.

*Mor.* Some god direct my judgement ! Let me see ;  
I will survey the inscriptions back again.  
What says this leaden casket ?

'Who chooseth me must give and hazard all he hath.  
Must give : for what ? for lead ? hazard for lead ?  
This casket threatens. Men that hazard all  
Do it in hope of fair advantages :

A golden mind stoops not to shows of dross ;  
I'll then nor give nor hazard aught for lead.

20,

What says the silver with her virgin hue ?

'Who chooseth me shall get as much as he deserves.'  
As much as he deserves ! Pause there, Morocco,  
And weigh thy value with an even hand :  
If thou be'st rated by thy estimation,

'Thou dost deserve enough ; and yet enough  
 May not extend so far as to the lady :  
 And yet to be afeard of my deserving  
 Were but a weak disabling of myself. 30  
 As much as I deserve ! Why, that's the lady :  
 I do in birth deserve her, and in fortunes,  
 In graces and in qualities of breeding ;  
 But more than these, in love I do deserve.  
 What if I stray'd no further, but chose here ?  
 Let's see once more this saying graved in gold ;  
 'Who chooseth me shall gain what many men desire.'  
 Why, that's the lady ; all the world desires her ;  
 From the four corners of the earth they come,  
 To kiss this shrine, this mortal-breathing saint : 40  
 The Hyrcanian deserts and the vasty wilds  
 Of wide Arabia are as throughfares now  
 For princes to come view fair Portia :  
The watery kingdom, whose ambitious head  
 Spits in the face of heaven, is no bar  
 To stop the foreign spirits, but they come,  
 As o'er a brook, to see fair Portia.  
 One of these three contains her heavenly picture.  
 Is't like that lead contains her ? 'Twere damnation  
 To think so base a thought : it were too gross 50  
 To rib her cerecloth in the obscure grave,  
 Or shall I think in silver she's immured,  
 Being ten times undervalued to tried gold ?  
 O sinful thought ! Never so rich a gem  
 Was set in worse than gold. They have in England  
 A coin that bears the figure of an angel  
 Stamped in gold, but that's insculp'd upon ;  
 But here an angel in a golden bed  
 Lies all within. Deliver me the key :  
 Here do I choose, and thrive I as I may ! 60  
*Por.* There, take it, prince ; and if my form lie there,  
 Then I am yours. [*He unlocks the golden casket.*]

*Mor.* O hell ! what have we here ?

*A carrion* Death, within whose empty eye  
There is a written scroll ! I'll read the writing.

*[Reads]* All that glisters is not gold ;  
Often have you heard that told :  
Many a man his life hath sold  
But my outside to behold :  
Gilded tombs do worms infold.  
Had you been as wise as bold,  
Young in limbs, in judgement old,  
Your answer had not been inscroll'd :  
Fare you well ; your suit is cold.

70

Cold, indeed ; and labour lost :  
Then, farewell, heat, and welcome, frost !  
Portia, adieu. I have too griev'd a heart  
To take a tedious leave : thus losers part.

*[Exit with his train. Flourish of cornets.]*

*Por.* A gentle riddance. Draw the curtains, go.  
Let all of his complexion choose me so. *[Exeunt.]*

## SCENE VIII. Venice. A street.

*Enter SALARINO and SOLANIO.*

*Salar.* Why, man, I saw Bassanio under sail :  
With him is Gratiano gone along ;  
And in their ship I am sure Lorenzo is not.

*Solan.* The villain Jew with outcries raised the duke,  
Who went with him to search Bassanio's ship.

*Salar.* He came too late, the ship was under sail :  
But there the duke was given to understand :  
That in a gondola were seen together  
Lorenzo and his amorous Jessica ;  
Besides, Antonio certified the duke,  
They were not with Bassanio in his ship.

*Solan.* I never heard a passion so confused,

So strange, outrageous, and so variable,  
 As the dog Jew did utter in the streets :  
 'My daughter! O my ducats! O my daughter  
 Fled with a Christian! O my Christian ducats!  
 Justice! the law! my ducats, and my daughter!  
 A sealed bag, two sealed bags of ducats,  
 Of double ducats, stol'n from me by my daughter!  
 And jewels, two stones, two rich and precious stones 20  
 Stolen by my daughter! Justice! find the girl;  
 She hath the stones upon her, and the ducats.'

*Salar.* Why, all the boys in Venice follow him,  
 Crying, his stones, his daughter, and his ducats.

*Solan.* Let good Antonio look he keep his day,  
 Or he shall pay for this.

*Salar.* Marry, well remember'd.  
 I reason'd with a Frenchman yesterday,  
 Who told me, in the narrow seas that part  
 The French and English, there miscarried  
 A vessel of our country richly fraught : 30  
 I thought upon Antonio when he told me;  
 And wish'd in silence that it were not his.

*Solan.* You were best to tell Antonio what you hear  
 Yet do not suddenly, for it may grieve him.

*Salar.* A kinder gentleman treads not the earth.  
 I saw Bassanio and Antonio part :  
 Bassanio told him he would make some speed  
 Of his return : he answer'd, 'Do not so ;  
 Slubber not business for my sake, Bassanio,  
 But stay the very riping of the time ; 40  
 And for the Jew's bond which he hath of me,  
 Let it not enter in your mind of love :  
 Be merry, and employ your chiefest thoughts  
 To courtship and such fair ostents of love  
 As shall conveniently become you there :'  
 And even there, his eye being big with tears,  
 Turning his face, he put his hand behind him,

And with affection wondrous sensible  
He wrung Bassanio's hand ; and so they parted.

*Solan.* I think he only loves the world for him. 50  
I pray thee, let us go and find him out  
And quicken his embraced heaviness  
With some delight or other.

*Salar.* Do we go. [Exeunt.

SCENE IX. *Belmont: A room in PORTIA's house.*

*Enter NERISSA with a Servitor.*

*Ner.* Quick, quick, I pray thee ; draw the curtain straight :  
The Prince of Arragon hath ta'en his oath,  
And comes to his election presently.

*Flourish of cornets. Enter the PRINCE OF ARRAGON,  
PORTIA, and their trains.*

*Por.* Behold, there stand the caskets, noble prince :  
If you choose that wherein I am contain'd,  
Straight shall our nuptial rites be solemnized :  
But if you fail, without more speech, my lord,  
You must be gone from hence immediately.

*Ar.* I am enjoin'd by oath to observe three things 10  
First, never to unfold to any one  
Which casket 'twas I chose ; next, if I fail  
Of the right casket, never in my life  
To woo a maid in way of marriage :  
Lastly,  
If I do fail in fortune of my choice,  
Immediately to leave you and be gone.

*Por.* To these injunctions every one doth swear  
That comes to hazard for my worthless self.

*Ar.* And so have I address'd me. Fortune now  
To my heart's hope ! Gold ; silver ; and base lead. 20  
' Who chooseth me must give and hazard all he hath.'

You shall look fairer, ere I give or hazard.  
 What says the golden chest? ha! let me see :  
 'Who chooseth me shall gain what many men desire.  
 What many men desire! that 'many' may be meant  
 By the fool multitude, that choose by show,  
 Not learning more than the fond eye doth teach ;  
 Which pries not to the interior, but, like the market,  
 Builds in the weather on the outward wall,  
 Even in the force and road of casualty. c

30

I will not choose what many men desire,  
 Because I will not jump with common spirits  
 And rank me with the barbarous multitudes.  
 Why, then to thee, thou silver treasure-house  
 Tell me once more what title thou dost bear :  
 'Who chooseth me shall get as much as he deserves :  
 And well said too ; for who shall go about  
 To cozen fortune and be honourable  
 Without the stamp of merit? Let none presume  
 To wear an undeserved dignity.

40

O that estates, degrees and offices  
Were not derived corruptly, and that clear honour  
Were purchased by the merit of the wearer  
 How many then should cover that stand bare!  
 How many be commanded that command!  
 How much low peasantry would then be glean'd  
From the true seed of honour! and how much honour  
Pick'd from the chaff and ruin of the times!  
To be new-varnish'd! Well, but to my choice :  
 'Who chooseth me shall get as much as he deserves.'  
 I will assume desert. Give me a key for this,  
 And instantly unlock my fortunes here.

50

[*He opens the silver casket.*]

*For.* Too long a pause for that which you find there.

*Ar.* What's here? the portrait of a blinking idiot,  
 Presenting me a schedule! I will read it.  
 How much unlike art thou to Portia!

How much unlike my hopes and my deservings !  
' Who chooseth me shall have as much as he deserves.'

Did I deserve no more than a fool's head ?

Is that my prize ? are my deserts no better ?

60

*Por.* To offend, and judge, are distinct offices  
And of opposed natures.

*Ar.* What is here ?

*[Reads]* The fire seven times tried this  
Seven times tried that judgment is,  
That did never choose amiss.  
Some there be that shadows kiss ;  
Such have but a shadow's bliss :  
There be fools alive, I wis,  
Silver'd o'er ; and so was this.  
Take what wife you will to bed,  
I will ever be your head :  
So be gone : you are sped.

70

Still more fool I shall appear  
By the time I linger here :  
With one fool's head I came to woo,  
But I go away with two.  
Sweet, adieu. I'll keep my oath,  
Patiently to bear my wroth.

*[Exeunt Arragon and train.]*

*Por.* Thus hath the candle singed the moth.  
O, these deliberate fools ! when they do choose,  
They have the wisdom by their wit to lose.

*Ner.* The ancient saying is no heresy,  
Hanging and wiving goes by destiny.

*Por.* Come, draw the curtain, Nerissa.

*Enter a Servant.*

*Serv.* Where is my lady ?

*Por.* Here : what would my lord ?

*Serv.* Madam, there is alighted at your gate



A young Venetian, one that comes before  
 To signify the approaching of his lord ;  
 From whom he bringeth sensible regrets ;  
 To wit, besides commendments and courteous breath  
 Gifts of rich value. Yet I have not seen  
 So likely an ambassador of love ;  
 A day in April never came so sweet,  
 To show how costly summer was at hand,  
 As this fore-spurrer comes before his lord.

*Por.* No more, I pray thee : I am half afraid  
 Thou wilt say anon he is some kin to thee,  
 Thou spend'st such high-day wit in praising him.  
 Come, come, Nerissa ; for I long to see  
 Quick Cupid's post that comes so mannerly. 100

*Ner.* Bassanio, lord Love, if thy will it be ! [*Exeunt.*]

### ACT III.

SCENE I. Venice. A street.

*Enter SOLANIO and SALARINO.*

*Solan.* Now, what news on the Rialto.

*Salar.* Why, yet it lives there unchecked that Antonio  
 hath a ship of rich lading wrecked on the narrow seas ; the  
 Goodwins, I think they call the place ; a very dangerous  
 flat and fatal, where the carcasses of many a tall ship lie  
 buried, as they say, if my gossip Report be an honest woman  
 of her word.

*Solan.* I would ~~she~~ were as lying a gossip in that as ever  
~~knapped~~ ginger or made her neighbours believe she wept ~~for~~  
 the death of a third husband. But it is true, without any  
slips of prolixity or crossing the plain highway of talk, that  
 the good Antonio, the honest Antonio, — O that I had a  
 title good enough to keep his name company !

*Salar.* Come, the full stop..

*Solan.* Ha ! what sayest thou ? Why, the end is, he hath lost a ship.

*Salar.* I would it might prove the end of his losses.

*Solan.* Let me say 'amen' betimes, lest the devil cross my prayer, for here he comes in the likeness of a Jew.

*Enter SHYLOCK.*

How now, Shylock ! what news among the merchants ? 20

*Shy.* You knew, none so well, none so well as you, of my daughter's flight.

*Salar.* That's certain : I, for my part, knew the tailor that made the wings she flew withal.

*Solan.* And Shylock, for his own part, knew the bird ~~was~~ fledged ; and then it is the complexion of them all to ~~leave~~ the dam.

*Shy.* She is damned for it.

*Salar.* That's certain if the devil may be her judge.

*Shy.* My own flesh and blood to rebel !

30

*Solan.* Out upon it, old carrion ! rebels it at these years ?

*Shy.* I say, my daughter is my flesh and blood.

*Salar.* There is more difference between thy flesh and hers than between jet and ivory : more between your bloods than there is between red wine and rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no ?

*Shy.* There I have another bad match : a bankrupt, a prodigal, who dare scarce show his head on the Rialto ; a beggar, that was used to come so smug upon the mart ; let him look to his bond : he was wont to call me usurer ; let him look to his bond : he was wont to lend money for a Christian courtesy ; let him look to his bond. 42

*Salar.* Why, I am sure, if he forfeit, thou wilt not take his flesh : what's that good for ?

*Shy.* To bait fish withal : if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million ; laughed at my losses, mocked at my gains,

scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villany you teach me, I will execute, and it shall go hard but I will better the instruction. 62

*Enter a Servant.*

*Serv.* Gentlemen, my master Antonio is at his house and desires to speak with you both.

*Salar.* We have been up and down to seek him.

*Enter TUBAL.*

*Solan.* Here comes another of the tribe: a third cannot be matched, unless the devil himself turn Jew.

*[Exeunt Solan., Salar., and Servant.]*

*Shy.* How now, Tubal! what news from Genoa? hast thou found my daughter?

*Tub.* I often came where I did hear of her, but cannot find her. 71

*Shy.* Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now: two thousand ducats in that; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot,

and the ducats in her coffin ! No news of them ? Why, so : and I know not what's spent in the search : why, thou loss upon loss ! the thief gone with so much, and so much to find the thief ; and no satisfaction, no revenge : nor no ill luck stirring but what lights on my shoulders ; no sighs but of my breathing ; no tears but of my shedding.

*Tub.* Yes, other men have ill luck too : Antonio, as I heard in Genoa,—

*Shy.* What, what, what ? ill luck, ill luck ?

*Tub.* Hath an argosy cast away, coming from Tripolis.

*Shy.* I thank God, I thank God. Is't true, is't true ?

*Tub.* I spoke with some of the sailors that escaped the wreck. 90

*Shy.* I thank thee, good Tubal : good news, good news ! ha, ha ! where ? in Genoa ?

*Tub.* Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

*Shy.* Thou stickest a dagger in me : I shall never see my gold again : fourscore ducats at a sitting ! fourscore ducats !

*Tub.* There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

*Shy.* I am very glad of it : I'll plague him ; I'll torture him : I am glad of it. 100

*Tub.* One of them showed me a ring that he had of your daughter for a monkey.

*Shy.* Out upon her ! Thou torturest me, Tubal : it was my turquoise : I had it of Leah when I was a bachelor : I would not have given it for a wilderness of monkeys.

*Tub.* But Antonio is certainly undone.

*Shy.* Nay, that's true, that's very true. Go, Tubal, fee me an officer ; bespeak him a fortnight before. I will have the heart of him, if he forfeit ; for, were he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue ; go, good Tubal ; at our synagogue, Tubal.

[*Exeunt.*]

SCENE II. *Belmont. A room in PORTIA'S house.*

*Enter BASSANIO, PORTIA, GRATIANO, NERISSA, and Attendants.*

*Por.* I pray you, tarry : pause a day or two  
 Before you hazard ; for, in choosing wrong,  
 I lose your company : therefore forbear awhile.  
 There's something tells me, but it is not love,  
 I would not lose you ; and you know yourself,  
 Hate counsels not in such a quality.  
 But lest you should not understand me well,—  
 And yet a maiden hath no tongue but thought,—  
 I would detain you here some month or two  
 Before you venture for me. I could teach you 10  
 How to choose right, but I am then forsworn ;  
 So will I never be : so may you miss me ;  
 But if you do, you'll make me wish a sin,  
 That I had been forsworn. Beshrew your eyes,  
 They have o'erlook'd me and divided me ;  
 One half of me is yours, the other half yours,  
 Mine own, I would say ; but if mine, then yours,  
 And so all yours. O, these naughty times  
 Put bars between the owners and their rights !  
 And so, though yours, not yours. Prove it so, 20  
 Let fortune go to hell for it, not I.  
 I speak too long ; but 'tis to peize the time,  
 To eke it, and to draw it out in length,  
 To stay you from election.

*Bass.* Let me choose ;  
 For as I am, I live upon the rack.

*Por.* Upon the rack, Bassanio ! then confess  
 What treason there is mingled with your love.

*Bass.* None but that ugly treason of mistrust,  
 Which makes me fear the enjoying of my love :  
 There may as well be amity and life 30

'Tween snow and fire, as treason and my love.

*Por.* Ay, but I fear you speak upon the rack,  
Where men enforced do speak anything.

*Bass.* Promise me life, and I'll confess the truth.

*Por.* Well then, confess and live.

*Bass.* 'Confess' and 'love'

Had been the very sum of my confession :

O happy torment, when my torturer

Doth teach me answers for deliverance !

But let me to my fortune and the caskets.

*Por.* Away, then ! I am lock'd in one of them : 40

If you do love me, you will find me out.

Nerissa and the rest, stand all aloof.

Let music sound while he doth make his choice ;

Then, if he lose, he makes a swan-like end,

Fading in music : that the comparison

May stand more proper, my eye shall be the stream

And watery death-bed for him. He may win ;

And what is music then ? Then music is

Even as the flourish when true subjects bow

To a new-crowned monarch, such it is. 50

As are those dulcet sounds in break of day

That creep into the dreaming bridegroom's ear

And summon him to marriage. Now he goes,

With no less presence, but with much more love,

Than young Alcides, when he did redeem

The virgin tribute paid by howling Troy

To the sea-monster : I stand for sacrifice ;

The rest aloof are the Dardanian wives,

With bleared visages, come forth to view

The issue of the exploit. Go, Hercules ! 60

Live thou, I live : with much much more dismay

I view the fight than thou that makest the fray.

*Music, whilst BASSANTIO comments on the caskets to himself.*

## SONG.

Tell me where is fancy bred,  
Or in the heart or in the head?  
How begot, how nourished?

Reply, reply.

It is engender'd in the eyes,  
With gazing fed; and fancy dies  
In the cradle where it lies.

Let us all ring fancy's knell:

70

I'll begin it,—Ding, dong, bell.

*All.* Ding, dong, bell.

*Bass.* So may the outward shows be least themselves:

The world is still deceived with ornament.

In law, what plea so tainted and corrupt,

But, being season'd with a gracious voice,

Obscures the show of evil? In religion,

What damned error, but some sober brow

Will bless it and approve it with a text,

Hiding the grossness with fair ornament?

80

There is no vice so simple but assumes

Some mark of virtue on his outward parts:

How many cowards, whose hearts are all as false

As stairs of sand, wear yet upon their chins

The beards of Hercules and frowning Mars,

Who, inward search'd, have livers white as milk;

And these assume but valour's excrement

To render them redoubt'd! Look on beauty,

And you shall see 'tis purchased by the weight;

Which therein works a miracle in nature,

90

Making them lightest that wear most of it:

So are those crisped snaky golden locks

Which make such wanton gambols with the wind,

Upon supposed fairness, often known

To be the dowry of a second head,

The skull that bred them in the sepulchre.

Thus ornament is but the guiled shore  
 To a most dangerous sea ; the beauteous scarf  
 Veiling an Indian beauty ; in a word,  
 The seeming truth which cunning times put on 100  
 To entrap the wisest. Therefore, thou gaudy gold,  
Hard food for Midas, I will none of thee ;  
 Nor none of thee, thou pale and common drudge  
 'Tween man and man : but thou, thou meagre lead,  
 Which rather threatenest than does promise aught,  
 Thy plainness moves me more than eloquence ;  
 And here choose I : joy be the consequence !

*Por.* [*Aside*] How all the other passions fleet to air,  
 As doubtful thoughts, and rash-embraced despair,  
 And shuddering fear, and green-eyed jealousy ! 110  
 O love,  
 Be moderate ; allay thy ecstasy ;  
 In measure rain thy joy ; scant this excess.  
 I feel too much thy blessing : make it less,  
 For fear I surfeit.

*Bass.* What find I here ?

[*Opening the leaden casket.*]

Fair Portia's counterfeit ! What demi-god  
 Hath come so near creation ? Move these eyes ?  
 Or whether, riding on the balls of mine,  
 Seem they in motion ? Here are sever'd lips,  
 Parted with sugar breath : so sweet a har 120  
 Should sunder such sweet friends. Here in her hairs  
 The painter plays the spider and hath woven  
 A golden mesh to entrap the hearts of men  
 Faster than gnats in cobwebs : but her eyes,—  
 How could he see to do them ? having made one,  
 Methinks it should have power to steal both his  
 And leave itself unfurnish'd. Yet look, how far  
 The substance of my praise doth wrong this shadow  
 In underprizing it, so far this shadow /  
 Doth limp behind the substance. Here's the scroll, 130



The continent and summary of my fortune.

[*Reads*] You that choose not by the view,  
 Chance as fair and choose as true !  
 Since this fortune falls to you,  
 Be content and seek no new.  
 If you be well pleased with this  
 And hold your fortune for your bliss,  
 Turn you where your lady is  
 And claim her with a loving kiss.

A gentle scroll. Fair lady, by your leave ; 140

I come by note, to give and to receive.  
 Like one of two contending in a prize,  
 That thinks he hath done well in people's eyes,  
 Hearing applause and universal shout,  
 Giddy in spirit, still gazing in a doubt  
 Whether those peals of praise be his or no ;  
 So, thrice-fair lady, stand I, even so ;  
 As doubtful whether what I see be true,  
 Until confirm'd, sign'd, ratified by you.

*Por.* You see me, Lord Bassanio, where I stand, 150

Such as I am : though for myself alone  
 I would not be ambitious in my wish,  
 To wish myself much better ; yet, for you  
 I would be trebled twenty times myself ;  
 A thousand times more fair, ten thousand times  
 More rich ;

That only to stand high in your account,  
 I might in virtues, beauties, livings, friends,  
 Exceed account ; but the full sum of me  
 Is sum of nothing, which, to term in gross, 160

Is an unlesson'd girl, unschool'd, unpractised ;  
 Happy in this, she is not yet so old  
 But she may learn ; happier then in this,  
 She is not bred so dull but she can learn ;  
 Happiest of all in that her gentle spirit  
 Commits itself to yours to be directed,

As from her lord, her governor, her king.  
 Myself and what is mine to you and yours  
 Is now converted : but now I was the lord  
 Of this fair mansion, master of my servants, 170  
 Queen o'er myself ; and even now, but now,  
 This house, these servants and this same myself  
 Are yours, my lord : I give them with this ring ;  
 Which when you part from, lose, or give away,  
 Let it presage the ruin of your love  
 And be my vantage to exclaim on you.

*Bass.* Madam, you have bereft me of all words,  
 Only my blood speaks to you in my veins ;  
 And there is such confusion in my powers, 180  
 As, after some oration fairly spoke  
 By a beloved prince, there doth appear  
 Among the buzzing pleased multitude ;  
 Where every something, being blent together,  
 Turns to a wild of nothing, save of joy,  
 Express'd and not express'd. But when this ring  
 Parts from this finger, then parts life from hence :  
 O, then be bold to say Bassanio's dead !

*Ner.* My lord and lady, it is now our time,  
 That have stood by and seen our wishes prosper,  
 To cry, good joy : good joy, my lord and lady ! 190

*Gra.* My lord Bassanio and my gentle lady,  
 I wish you all the joy that you can wish ;  
 For I am sure you can wish none from me :  
 And when your honours mean to solemnize  
 The bargain of your faith, I do beseech you,  
 Even at that time I may be married too.

*Bass.* With all my heart, so thou canst get a wife.

*Gra.* I thank your lordship, you have got me one.  
 My eyes, my lord, can look as swift as yours :  
 You saw the mistress, I beheld the maid ; 200  
 (You loved,) I loved ; } for intermission  
 No more pertains to me, my lord, than you.

Your fortune stood upon the casket there,  
 And so did mine too, as the matter falls ;  
 For wooing here until I sweat again,  
 And swearing till my very roof was dry  
 With oaths of love, at last, if promise last,  
 I got a promise of this fair one here  
 To have her love, provided that your fortune  
 Achieved her mistress.

*Por.* Is this true, Nerissa ? 210

*Ner.* Madam, it is, so you stand pleased withal.

*Bass.* And do you, Gratiano, mean good faith ?

*Gra.* Yes, faith, my lord.

*Bass.* Our feast shall be much honour'd in your marriage.

*Gra.* But who comes here ? Lorenzo and his infidel ?  
 What, and my old Venetian friend Solanio ?

*Enter LORENZO, JESSICA, and SOLANIO, a Messenger from Venice.*

*Bass.* Lorenzo and Solanio, welcome hither ;  
 If that the youth of my new interest here  
 Have power to bid you welcome. By your leave,  
 I bid my very friends and countrymen, 220  
 Sweet Portia, welcome.

*Por.* So do I, my lord :  
 They are entirely welcome.

*Lor.* I thank your honour. For my part, my lord,  
 My purpose was not to have seen you here ;  
 But meeting with Solanio by the way,  
 He did intreat me, past all saying nay,  
 To come with him along.

*Solan.* I did, my lord ;  
 And I have reason for it. Signor Antonio  
 Commends him to you. [*Gives Bassanio a letter.*]

*Bass.* Ere I ope his letter,  
 I pray you, tell me how my good friend doth. 230

*Solan.* Not sick, my lord, unless it be in mind ;

Nor well, unless in mind : his letter there  
Will show you his estate.

*Gra.* Nerissa, cheer yon stranger ; bid her welcome.  
Your hand, Solanio ; what's the news from Venice ?  
How doth that royal merchant, good Antonio ?  
I know he will be glad of our success ;  
We are the Jasons, we have won the fleece.

*Solan.* I would you had won the fleece that he hath  
lost.

*Por.* There are some shrewd contents in yon same  
paper, 240  
That steals the colour from Bassanio's cheek :  
Some dear friend dead ; else nothing in the world  
Could turn so much the constitution !  
Of any constant man. What, worse and worse !  
With leave, Bassanio ; I am half yourself,  
And I must freely have the half of anything  
That this same paper brings you.

*Bass.* O sweet Portia,  
Here are a few of the unpleasant'st words  
That ever blotted paper ! Gentle lady,  
When I did first impart my love to you, 250  
I freely told you, all the wealth I had  
Ran in my veins, I was a gentleman ;  
And then I told you true : and yet, dear lady,  
Rating myself at nothing, you shall see  
How much I was a braggart. When I told you  
My state was nothing, I should then have told you  
That I was worse than nothing ; for, indeed,  
I have engaged myself to a dear friend,  
Engaged my friend to his mere enemy, 1  
To feed my means. Here is a letter, lady ; 260  
The paper as the body of my friend,  
And every word in it a gaping wound,  
Issuing life-blood. But is it true, Solanio ?  
Have all his ventures fail'd ? What, not one hit ?

From Tripolis, from Mexico and England,  
 From Lisbon, Barbary and India?  
 And not one vessel 'scape the dreadful touch  
 Of merchant-marring rocks?

*Solan.* Not one, my lord.

Besides, it should appear, that if he had  
 The present money to discharge the Jew,  
 He would not take it. Never did I know  
 A creature, that did bear the shape of man,  
 So keen and greedy to confound a man :  
 He plies the duke at morning and at night,  
 And doth impeach the freedom of the state,  
 If they deny him justice : twenty merchants,  
 The duke himself, and the magnificoes  
 Of greatest port, have all persuaded with him  
 But none can drive him from the envious plea  
 Of forfeiture, of justice and his bond.

270

280

*Jes.* When I was with him I have heard him swear  
 To Tubal and to Chus, his countrymen,  
 That he would rather have Antonio's flesh  
 Than twenty times the value of the sum  
 That he did owe him : and I know, my lord.  
 If law, authority and power deny not,  
 't will go hard with poor Antonio.

*Por.* Is at your dear friend that is thus in trouble?

*Bass.* The dearest friend to me, the kindest man,  
 The best-condition'd and unwearied spirit  
 In doing courtesies, and one in whom  
 The ancient Roman honour more appears  
 Than any that draws breath in Italy.

*Por.* What sum owes he the Jew?

*Bass.* For me three thousand ducats.

*Por.* What, no more?

Pay him six thousand, and deface the bond ;  
 Double six thousand, and then treble that,  
 Before a friend of this description.

Shall lose a hair through Bassanio's fault.  
 First go with me to church and call me wife,  
 And then away to Venice to your friend ; 300  
 For never shall you lie by Portia's side  
 With an unquiet soul. You shall have gold  
 To pay the petty debt twenty times over :  
 When it is paid, bring your true friend along.  
 My maid Nerissa and myself meantime  
 Will live as maids and widows. Come, away !  
 For you shall hence upon your wedding day :  
 Bid your friends welcome, show a merry cheer :  
 Since you are dear bought, I will love you dear. 310  
 But let me hear the letter of your friend.

*Bass.* [*Reads*] Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew is forfeit ; and since in paying it, it is impossible I should live, all debts are cleared between you and I, if I might but see you at my death. Notwithstanding, use your pleasure : if your love do not persuade you to come, let not my letter.

*Por.* O love, dispatch all business, and be gone !

*Bass.* Since I have your good leave to go away, 320

I will make haste : but, till I come again,

No bed shall e'er be guilty of my stay,

No rest be interposer 'twixt us twain.

*Exeunt.*

SCENE III. Venice. A street.

*Enter SHYLOCK, SALARINO, ANTONIO, and Gaoler.*

*Shy.* Gaoler, look to him : tell not me of mercy ;  
 This is the fool that lent out money gratis :  
*Gaoler,* look to him.

*Ant.* Hear me yet, good Shylock.

*Shy.* I'll have my bond ; speak not against my bond :  
 I have sworn an oath that I will have my bond.

Thou call'dst me dog before thou hadst a cause ;  
 But, since I am a dog, beware my fangs :  
 The duke shall grant me justice. I do wonder,  
 Thou naughty gaoler, that thou art so fond  
 To come abroad with him at his request.

10

*Ant.* I pray thee, hear me speak.

*Shy.* I'll have my bond ; I will not hear thee speak :  
 I'll have my bond ; and therefore speak no more.  
 I'll not be made a soft and dull-eyed fool,  
 To shake the head, relent, and sigh, and yield  
 To Christian intercessors. Follow not ;  
 I'll have no speaking : I will have my bond.

[Exit.]

*Salar.* It is the most impenetrable cur  
 That ever kept with men.

*Ant.* Let him alone :  
 I'll follow him no more with bootless prayers.  
 He seeks my life ; his reason well I know :  
 I oft deliver'd from his forfeitures  
 Many that have at times made moan to me ;  
 Therefore he hates me.

20

*Salar.* I am sure the duke  
 Will never grant this forfeiture to hold.

*Ant.* The duke cannot deny the course of law :  
 For the commodity that strangers have  
 With us in Venice, if it be denied,  
Will much impeach the justice of his state  
 Since that the trade and profit of the city  
 Consisteth of all nations. Therefore, go :  
 These griefs and losses have so bated me,  
 That I shall hardly spare a pound of flesh  
 To-morrow to my bloody creditor.  
 Well, gaoler, on. Pray God, Bassanio come  
 To see me pay his debt, and then I care not !

30

[Exeunt.]

SCENE IV. *Belmont. A room in PORTIA'S house.*

*Enter PORTIA, NERISSA, LORENZO, JESSICA,  
and BALTHASAR.*

*Lor.* Madam, although I speak it in your presence,  
You have a noble and a true conceit  
Of god-like anxiety ; which appears most strongly  
In bearing thus the absence of your lord.  
But if you knew to whom you show this honour,  
How true a gentleman you send relief,  
How dear a lover of my lord your husband,  
I know you would be prouder of the work  
Than customary bounty can enforce you.

*Por.* I never did repent for doing good, 10  
Nor shall not now : for in companions  
That do converse and waste the time together,  
Whose souls do bear an equal yoke of love,  
There must be needs a like proportion  
Of lineaments, of manners and of spirit  
Which makes me think that this Antonio,  
Being the bosom lover of my lord,  
Must needs be like my lord. If it be so,  
How little is the cost I have bestow'd 20  
In purchasing the semblance of my soul  
From out the state of hellish misery !  
This comes too near the praising of myself ;  
Therefore no more of it : hear other things.  
Lorenzo, I commit into your hands  
The husbandry and manage of my house  
Until my lord's return : for mine own part,  
I have toward heaven breathed a secret vow  
To live (in prayer) and contemplation,  
Only attended by Nerissa here, 30  
Until her husband and my lord's return :  
There is a monastery two miles off ;



And there will we abide. I do desire you  
Not to deny this imposition ;  
The which my love and some necessity  
Now lays upon you.

*Lor.* Madam, with all my heart ;  
I shall obey you in all fair commands.

*Por.* My people do already know my mind,  
And will acknowledge you and Jessica  
In place of Lord Bassanio and myself.  
And so farewell, till we shall meet again. 40

*Lor.* Fair thoughts and happy hours attend on you !

*Jes.* I wish your ladyship all heart's content.

*Por.* I thank you for your wish, and am well pleased  
To wish it back on you : fare you well, Jessica.

[*Exeunt Jessica and Lorenzo.*]

Now, Balthasar,  
As I have ever found thee honest-true,  
So let me find thee still. Take this same letter,  
And use thou all the endeavour of a man  
In speed to Padua : see thou render this  
Into my cousin's hand, Doctor Bellario ; 50  
And, look, what notes and garments he do give thee,  
Bring them, I pray thee, with imagined speed  
Unto the tranect, to the common ferry  
Which trades to Venice. Waste no time in words,  
But get thee gone : I shall be there before thee.

*Balth.* Madam, I go with all convenient speed. [*Exit.*]

*Por.* Come on, Nerissa ; I have work in hand  
That you yet know not of : we'll see our husbands  
Before they think of us.

*Ner.* Shall they see us ?

*Por.* They shall, Nerissa ; but in such a habit, 60  
That they shall think we are accomplished  
With that we lack. I'll hold thee any wager,  
When we are both accoutred like young men,  
I'll prove the prettier fellow of the two,

And wear my dagger with the braver grace,  
 And speak between the change of man and boy  
 With a reed voice, and turn two mincing steps  
 Into a manly stride, and speak of frays  
 Like a fine bragging youth, and tell quaint lies,  
 How honourable ladies sought my love,  
 Which I denying, they fell sick and died ;  
 I could not do withal ; then I'll repent,  
 And wish, for all that, that I had not kill'd them ;  
 And twenty of these puny lies I'll tell,  
 That men shall swear I have discontinued school  
 Above a twelvemonth. I have within my mind  
 A thousand raw tricks of these bragging Jacks,  
 Which I will practise.

*Ner.* Why, shall we turn to men ?

*Por.* Fie, what a question's that,  
 If thou wert near a lewd interpreter !  
 But come, I'll tell thee all my whole device  
 When I am in my coach, which stays for us  
 At the park gate ; and therefore haste away,  
 For we must measure twenty miles to-day.

[*Exeunt.*]

SCENE V. *The same. A garden.*

*Enter LAUNCELOT and JESSICA.*

*Lawn.* Yes, truly ; for, look you, the sins of the father are  
to be laid upon the children : therefore, I promise ye, I fear  
 you. I was always plain with you, and so now I speak my  
agitation of the matter : therefore be of good cheer, for truly  
 I think you are damned. There is but one hope in it that  
 can do you any good ; and that is but a kind of bastard  
 hope neither.

*Jes.* And what hope is that, I pray thee ?

*Lawn.* Marry, you may partly hope that your father got  
 you not, that you are not the Jew's daughter.

*Jes.* That were a kind of bastard hope, indeed : so the sins of my mother should be visited upon me.

*Laun.* Truly then I fear you are damned both by father and mother : thus when I shun Scylla, your father, I fall into Charybdis, your mother : well, you are gone both ways.

*Jes.* I shall be saved by my husband ; he hath made me a Christian. 18

*Laun.* Truly, the more to blame he : we were Christians enow before ; e'en as many as could well live, one by another. This making of Christians will raise the price of hogs : if we grow all to be pork-eaters, we shall not shortly have a rasher on the coals for money.

*Enter LORENZO.*

*Jes.* I'll tell my husband, Launcelot, what you say : here he comes.

*Lor.* I shall grow jealous of you shortly, Launcelot, (if you thus get my wife into corners.)

*Jes.* Nay, you need not fear us, Lorenzo : Launcelot and I are out. He tells me flatly, there is no mercy for me in heaven, because I am a Jew's daughter : and he says, you are no good member of the commonwealth, for in converting Jews to Christians, you raise the price of pork. 32

*Lor.* Go in, sirrah ; bid them prepare for dinner.

*Laun.* That is done, sir ; they have all stomachs.

*Lor.* Goodly Lord, what a wit-snapper are you ! then bid them prepare dinner.

*Laun.* That is done too, sir ; only 'cover' is the word

*Lor.* Will you cover then, sir ?

*Laun.* Not so, sir, neither ; I know my duty. 39

*Lor.* Yet more quarrelling with occasion ! Wilt thou show the whole wealth of thy wit in an instant ? I pray thee, understand a plain man in his plain meaning : go to thy fellows ; bid them cover the table, serve in the meat, and we will come in to dinner.

*Lann.* For the table, sir, it shall be served in ; for the meat, sir, it shall be covered ; for your coming in to dinner, sir, why, let it be as humours and conceits shall govern.

[*Exit.*

*Lor.* O dear discretion, how his words are suited !

The fool hath planted in his memory

An army of good words ; and I do know

50

A many fools, that stand in better place,

Garnish'd like him, that for a tricky word

Defy the matter. How cheer'st thou, Jessica ?

And now, good sweet, say thy opinion,

How dost thou like the Lord Bassanio's wife ?

*Jes.* Past all expressing. It is very meet

The Lord Bassanio live an upright life ;

For, having such a blessing in his lady,

He finds the joys of heaven here on earth ;

And if on earth he do not mean it, then

60

In reason he should never come to heaven.

Why, if two gods should play some heavenly match

And on the wager lay two earthly women,

And Portia one, there must be something else

Pawn'd with the other, for the poor rude world

Hath not her fellow.

*Lor.* Even such a husband

Hast thou of me as she is for a wife.

*Jes.* Nay, but ask my opinion too of that.

*Lor.* I will anon : first, let us go to dinner.

*Jes.* Nay, let me praise you while I have a stomach. 70

*Lor.* No, pray thee, let it serve for table-talk ;

Then, howsoe'er thou ~~speakest~~ <sup>speakest</sup> 'mong other things

I shall digest it.

*Jes.* Well, I'll set you forth.

[*Exeunt.*

## ACT IV.

## SCENE I. Venice. A court of justice.

*Enter the DUKE, the Magnificoes, ANTONIO, BASSANIO,  
GRATIANO, SALERIO, and others.*

*Duke.* What, is Antonio here?

*Ant.* Ready, so please your grace.

*Duke.* I am sorry for thee: thou art come to answer  
A stony adversary, an inhuman wretch  
Uncapable of pity, void and empty  
From any dram of mercy.

*Ant.* I have heard  
Your grace hath ta'en great pains to qualify  
His righteous counsel; but since he stands obdurate  
And that no lawful means can carry me  
Out of his envy's reach, I do oppose 10  
My patience to his fury, and am arm'd  
To suffer, with a quietness of spirit,  
The very tyranny and rage of his.

*Duke.* Go one, and call the Jew into the court.

*Saler.* He is ready at the door: he comes, my lord.

*Enter SHYLOCK.*

*Duke.* Make room, and let him stand before our face.  
Shylock, the world thinks, and I think so too,  
That thou but lead'st this fashion of thy malice  
To the last hour of act; and then 'tis thought  
Thou'lt show thy mercy and remorse more strange 20  
Than is thy strange apparent cruelty;  
And where thou now exact'st the penalty,  
Which is a pound of this poor merchant's flesh,  
Thou wilt not only loose the forfeiture,  
But, touch'd with human gentleness and love,  
Forgive a moiety of the principal;

(Glancing an eye of pity on his losses,  
 That have of late so huddled on his back,  
 Know to press a royal merchant down  
 And pluck commiseration of his state 30  
 From brassy bosoms and rough hearts of flint,  
 From stubborn Turks and Tartars, never train'd  
 To offices of tender courtesy.  
 We all expect a gentle answer, Jew.

*Shy.* I have possess'd your grace of what I purpose;  
 And by our holy Sabbath have I sworn  
 To have the due and forfeit of my bond:  
 If you deny it, let the danger light  
 Upon your charter and your city's freedom.  
 You'll ask me, why I rather choose to have 40  
 A weight of carrion flesh than to receive  
 Three thousand ducats: I'll not answer that:  
 But, say, it is my humour: is it answer'd?  
 What if my house be troubled with a rat  
 And I be pleased to give ten thousand ducats  
 To have it baned? What, are you answer'd yet?  
 Some men there are love not a gaping pig;  
 Some, that are mad if they behold a cat  
 For affection;

Mistress of passion, sways it to the mood 50  
 Of what it likes or loathes. Now, for your answer.  
 As there is no firm reason to be render'd,  
 Why he cannot abide a gaping pig;  
 Why he, a harmless necessary cat;  
 So can I give no reason, nor I will not,  
 More than a lodged hate and a certain loathing  
 I bear Antonio, that I follow thus

A losing suit against him. Are you answer'd?

*Bass.* This is no answer, thou unfeeling man,  
 To excuse the current of thy cruelty. 60

*Shy.* I am not bound to please thee with my answers.

*Bass.* Do all men kill the things they do not love?

*Shy.* Hates any man the thing he would not kill?

*Bass.* Every offence is not a hate at first.

*Shy.* What, would'st thou have a serpent sting thee twice?

*Ant.* I pray you, think you question with the Jew :

You may as well go stand upon the beach

And bid the main flood bate his usual height ;

You may as well use question with the wolf

Why he hath made the ewe bleat for the lamb ; 70

You may as well forbid the mountain pines

To wag their high tops and to make no noise,

When they are fretten with the gusts of heaven ;

You may as well do any thing most hard,

As seek to soften that—than which what's harder?—

His Jewish heart : therefore, I do beseech you,

Make no more offers, use no further means,

But with all brief and plain conveniency

Let me have judgement and the Jew his will.

*Bass.* For thy three thousand ducats here is six. 80

*Shy.* If every ducat in six thousand ducats

Were in six parts and every part a ducat,

I would not draw them ; I would have my bond.

*Duke.* How shalt thou hope for mercy, rendering none?

*Shy.* What judgement shall I dread, doing no wrong?

You have among you many a purchased slave,

Which, like your asses and your dogs and mules,

You use in abject and in slavish parts, duties.

Because you bought them : shall I say to you,

Let them be free, marry them to your heirs ? 90

Why sweat they under burthens ? let their beds

Be made as soft as yours and let their palates

Be season'd with such viands ? You will answer

'The slaves are ours : ' so do I answer you :

The pound of flesh, which I demand of him,

Is dearly bought ; 'tis mine and I will have it.

If you deny me, fie upon your law !

There is no force in the decrees of Venice.

I stand for judgement : answer ; shall I have it ?

*Duke.* Upon my power I may dismiss this court, 100  
Unless Bellario, a learned doctor,  
Whom I have sent for to determine this,  
Come here to-day.

*Saler.* My lord, here stays without  
A messenger with letters from the doctor,  
New come from Padua.

*Duke.* Bring us the letters ; call the messenger.

*Bass.* Good cheer, Antonro ! What, man, courage yet !  
The Jew shall have my flesh, blood, bones and all,  
Ere thou shalt lose for me one drop of blood.

*Ant.* I am a tainted wether of the flock, 110  
Meetest for death : the weakest kind of fruit  
Drops earliest to the ground ; and so let me :  
You cannot better be employ'd, Bassanio,  
Than to live still and write mine epitaph.

*survive*

*Enter NERISSA, dressed like a lawyer's clerk.*

*Duke.* Came you from Padua, from Bellario ?

*Ner.* From both, my lord. Bellario greets your grace.

*[Presenting a letter.]*

*Bass.* Why dost thou whet thy knife so earnestly ?

*Shy.* To cut the forfeiture from that bankrupt there.

*Gra.* Not on thy sole, but on thy soul, harsh Jew, 120  
Thou makest thy knife keen ; but no metal can,  
No, not the hangman's axe, bear half the keenness  
Of thy sharp envy. Can no prayers pierce thee ?

*Shy.* No, none that thou hast wit enough to make.

*Gra.* O, be thou damn'd, inexorable dog !

And for thy life let justice be accused.

Thou almost makest me waver in my faith

To hold opinion with Pythagoras,

That souls of animals infuse themselves

Into the trunks of men : thy currish spirit

Govern'd a wolf, who, hang'd for human slaughter, 130



Even from the gallows did his fell soul fleet,  
And, whilst thou lay'st in thy unhallow'd dam,  
Infused itself in thee ; for thy desires  
Are wolvish, bloody, starved and ravenous.

*Shy.* Till thou canst rail the seal from off my bond,  
Thou but offend'st thy lungs to speak so loud :  
Repair thy wit, good youth, or it will fall  
To cureless ruin. I stand here for law.

*Duke.* This letter from Bellario doth commend  
A young and learned doctor to our court. 140  
Where is he ?

*Ner.* He attendeth here hard by,  
To know your answer, whether you'll admit him.

*Duke.* With all my heart. Some three or four of you  
Go give him courteous conduct to this place.  
Meantime the court shall hear Bellario's letter.

*Clerk.* [*Reads*] Your grace shall understand that at the receipt of your letter I am very sick : but in the instant that your messenger came, in loving visitation was with me a young doctor of Rome ; his name is Balthasar. I acquainted him with the cause in controversy between the Jew and Antonio the merchant : we turned o'er many books together : he is furnished with my opinion ; which, bettered with his own learning, the greatness whereof I cannot enough commend, comes with him, at my importunity, to fill up your grace's request in my stead. I beseech you, let his lack of years be no impediment to let him lack a reverend estimation ; for I never knew so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.

*Duke.* You hear the learn'd Bellario, what he writes : 160  
And here, I take it, is the doctor come.

*Enter PORTIA, dressed like a doctor of laws.*

Give me your hand. Come you from old Bellario ?

*Por.* I did, my lord.

*Duke.* You are welcome : take your place.  
Are you acquainted with the difference  
That holds this present question in the court ?

*Por.* I am informed thoroughly of the cause.  
Which is the merchant here, and which the Jew ?

*Duke.* Antonio and old Shylock, both stand forth.

*Por.* Is your name Shylock ?

*Shy.* Shylock is my name.

*Por.* Of a strange nature is the suit you follow ; 170  
Yet in such rule that the Venetian law  
Cannot impugn you as you do proceed.  
You stand within his danger, do you not ?

*Ant.* Ay, so he says.

*Por.* Do you confess the bond ?

*Ant.* I do.

*Por.* Then must the Jew be merciful.

*Shy.* On what compulsion must I ? tell me that.

*Por.* The quality of mercy is not strain'd,  
'Tt droppeth as the gentle rain from heaven  
Upon the place beneath : it is twice blest , 180  
It blesseth him that gives and him that takes :  
'Tis mightiest in the mightiest : it becomes  
The throned monarch better than his crown ;  
His sceptre shows the force of temporal power,  
The attribute to awe and majesty,  
Wherein doth sit the dread and fear of kings ;  
But mercy is above this sceptred sway ;  
It is enthroned in the hearts of kings,  
It is an attribute to God himself ;  
And earthly power doth then show likest God's 190  
When mercy seasons justice. Therefore, Jew,  
Though justice be thy plea, consider this,  
That, in the course of justice, none of us  
Should see salvation : we do pray for mercy  
And that same prayer doth teach us all to render

To mitigate the justice of thy plea ;  
Which if thou follow, this strict court of Venice  
Must needs give sentence 'gainst the merchant there.

*Shy.* My deeds upon my head! I crave the law,  
The penalty and forfeit of my bond. 200

*Por.* Is he not able to discharge the money?

*Bass.* Yes, here I tender it for him in the court ;  
Yea, twice the sum : if that will not suffice,  
I will be bound to pay it ten times o'er,  
On forfeit of my hands, my heau, my heart :  
If this will not suffice, it must appear  
That malice bears down truth. And I beseech you,  
Wrest once the law to your authority :  
To do a great right, do a little wrong,  
And curb this cruel devil of his will. 210

*Por.* It must not be ; there is no power in Venice  
Can alter a decree established :  
'Twill be recorded for a precedent,  
And many an error by the same example  
Will rush into the state : it cannot be.

*Shy.* A Daniel come to judgement ! yea, a Daniel !  
O wise young judge, how I do honour thee !

*Por.* I pray you, let me look upon the bond.

*Shy.* Here 'tis, most reverend doctor, here it is.

*Por.* Shylock, there's thrice thy money offer'd thee. 220

*Shy.* An oath, an oath, I have an oath in heaven :  
Shall I lay perjury upon my soul ?  
No, not for Venice.

*Por.* Why, this bond is forfeit ;  
And lawfully by this the Jew may claim  
A pound of flesh, to be by him cut off  
Nearest the merchant's heart. Be merciful :  
Take thrice thy money ; bid me tear the bond.

*Shy.* When it is paid according to the tenour  
It doth appear you are a worthy judge ;  
You know the law, your exposition

Hath been most sound : I charge you by the law,  
Whereof you are a well-deserving pillar,  
Proceed to judgement : by my soul I swear  
There is no power in the tongue of man  
To alter me : I stay here on my bond.

*Ant.* Most heartily I do beseech the court  
To give the judgement.

*Por.* Why then, thus it is :  
You must prepare your bosom for his knife.

*Shy.* O noble judge ! O excellent young man !

*Por.* For the intent and purpose of the law 240  
Hath full relation to the penalty,  
Which here appeareth due upon the bond.

*Shy.* 'Tis very true : O wise and upright judge !  
How much more elder art thou than thy looks !

*Por.* Therefore lay bare your bosom.

*Shy.* Ay, his breast :  
So says the bond : doth it not, noble judge ?  
'Nearest his heart : ' those are the very words.

*Por.* It is so. Are there balance here to weigh  
The flesh ?

*Shy.* I have them ready.

*Por.* Have by some surgeon, Shylock, on your charge, 250  
To stop his wounds, lest he do bleed to death.

*Shy.* Is it so nominated in the bond ?

*Por.* It is not so express'd : but what of that ?  
'Twere good you do so much for charity.

*Shy.* I cannot find it ; 'tis not in the bond.

*Por.* You, merchant, have you any thing to say ?

*Ant.* But little : I am arm'd and well prepared.  
Give me your hand, Bassanio : fare you well !  
Grieve not that I am fallen to this for you ;  
For herein Fortune shows herself more kind 260  
Than is her custom : it is still her use  
To let the wretched man outlive his wealth,  
To view with hollow eye and wrinkled brow

An age of poverty ; from which lingering penance  
Of such a misery doth she cut me off.

Commend me to your honourable wife :

Tell her the process of Antonio's end ;

Say how I loved you, speak me fair in death ;

And, when the tale is told, bid her be judge,

Whether Bassanio had not once a love.

270

Repent but you that you shall lose your friend,

And he repents not that he pays your debt ;

For if the Jew do cut but deep enough,

I'll pay it presently with all my heart.

*Bass.* Antonio, I am married to a wife

Which is as dear to me as life itself ;

But life itself, my wife, and all the world,

Are not with me esteem'd above thy life :

I would lose all, ay, sacrifice them all

Here to this devil, to deliver you.

280

*Por.* Your wife would give you little thanks for that,

If she were by, to hear you make the offer.

*Gra.* I have a wife, whom, I protest, I love :

I would she were in heaven, so she could

Entreat some power to change this currish Jew.

*Ner.* 'Tis well you offer it behind her back ;

The wish would make else an unquiet house. x

*Shy.* Those be the Christian husbands. I have a daughter ;

Would any of the stock of Barrabas

Had been her husband rather than a Christian ! [*Aside.* 290

We trifle time : I pray thee, pursue sentence.

*Por.* A pound of that same merchant's flesh is thine :

The court awards it, and the law doth give it.

*Shy.* Most rightful judge !

*Por.* And you must cut this flesh from off his breast :

The law allows it, and the court awards it.

*Shy.* Most learned judge ! A sentence ! Come, prepare !

*Por.* Tarry a little ; there is something else.

This bond doth give thee here no jot of blood ;

The words expressly are 'a pound of flesh :'  
 Take then thy bond, take thou thy pound of flesh ; 300  
 But, in the cutting it, if thou dost shed  
 One drop of Christian blood, thy lands and goods  
 Are, by the laws of Venice, confiscate  
 Unto the state of Venice.

*Gra.* O upright judge ! Mark, Jew : O learned judge !

*Shy.* Is that the law ?

*Por.* Thyself shalt see the act :

For, as thou urgest justice, be assured

Thou shalt have justice, more than thou desirest.

*Gra.* O learned judge ! Mark, Jew : a learned judge !

*Shy.* I take his offer, then ; pay the bond thrice 310  
 And let the Christian go.

*Bass.* Here is the money,

*Por.* Soft !

The Jew shall have all justice ; soft ! no haste :

He shall have nothing but the penalty.

*Gra.* O Jew ! an upright judge, a learned judge !

*Por.* Therefore prepare thee to cut off the flesh.

Shed thou no blood, nor cut thou less nor more  
 But just a pound of flesh : if thou cut'st more  
 Less than a just pound, be it but so much  
 As makes it light or heavy in the substance 320  
 Or the division of the twentieth part  
 Of one poor scruple, nay, if the scale do turn  
 But in the estimation of a hair,  
 Thou diest and all thy goods are confiscate.

*Gra.* A second Daniel ! a Daniel, Jew !

Now, infidel, I have you on the hip !

*Por.* Why doth the Jew pause ? take thy forfeiture.

*Shy.* Give me my principal, and let me go.

*Bass.* I have it ready for thee ; here it is.

*Por.* He hath refused it in the open court : 330  
 He shall have merely justice and his bond.

*Gra.* A Daniel, still say I, a second Daniel !

I thank thee, Jew, for teaching me that word.

*Shy.* Shall I not have barely my principal?

*Por.* Thou shalt have nothing but the forfeiture,  
To be so taken at thy peril, Jew.

*Shy.* Why, then the devil give him good of it!

I'll stay no longer question. ✓

*Por.* Tarry, Jew :

The law hath yet another hold on you.

It is enacted in the laws of Venice, 340

If it be proved against an alien

That by direct or indirect attempts

He seek the life of any citizen,

The party 'gainst the which he doth contrive

Shall seize one half his goods ; the other half

Comes to the privy coffer of the state ;

And the offender's life lies in the mercy

Of the duke only, 'gainst all other voice

In which predicament, I say, thou stand'st ;

For it appears, by manifest proceeding, 350

That indirectly and directly too

Thou hast contrived against the very life

Of the defendant ; and thou hast incur'd

The danger formerly by me rehearsed.

Down therefore and beg mercy of the duke.

*Gra.* Beg that thou mayst have leave to hang thyself :

And yet, thy wealth being forfeit to the state,

Thou hast not left the value of a cord ;

Therefore thou must be hang'd at the state's charge.

*Duke.* That thou shalt see the difference of our spirit, 360

I pardon thee thy life before thou ask it :

For half thy wealth, it is Antonio's ;

The other half comes to the general state,

Which humbleness may drive unto a fine.

*Por.* Ay, for the state, not for Antonio.

*Shy.* Nay, take my life and all ; pardon not that :

You take my house when you do take the prop

That doth sustain my house ; you take my life  
When you do take the means whereby I live.

*Por.* What mercy can you render him, Antonio? 370

*Gra.* A halter gratis ; nothing else, for God's sake.

*Ant.* So please my lord the duke and all the court  
To quit the fine for one half of his goods,  
I am content ; so he will let me have  
The other half in use, to render it,  
Upon his death, unto the gentleman  
That lately stole his daughter :

Two things provided more, that, for this favour,  
He presently become a Christian ;  
The other, that he do record a gift,  
Here in the court, of all he dies possess'd,  
Unto his son Lorenzo and his daughter.

380

*Duke.* He shall do this, or else I do recant  
The pardon that I late pronounced here.

*Por.* Art thou contented, Jew ? what dost thou say ?

*Shy.* I am content.

*Por.* Clerk, draw a deed of gift.

*Shy.* I pray you, give me leave to go from hence ;  
I am not well : send the deed after me,  
And I will sign it.

*Duke.* Get thee gone, but do it.

*Gra.* In christening shalt thou have two godfathers : 390  
Had I been judge, thou shouldst have had ten more,  
To bring thee to the gallows, not the font. [*Exit Shylock.*]

*Duke.* Sir, I entreat you home with me to dinner.

*Por.* I humbly do desire your grace of pardon :  
I must away this night toward Padua,  
And it is meet I presently set forth.

*Duke.* I am sorry that your leisure serves you not.  
*Antonio, gratify this gentleman,*  
For, in my mind, you are much bound to him.

[*Exeunt Duke and his train.*]

*Bass.* Most worthy gentleman, I and my friend 400



Have by your wisdom been this day acquitted  
Of grievous penalties ; in lieu whereof,  
Three thousand ducats, due unto the Jew,  
We freely cope your courteous pains withal.

*Ant.* And stand indebted, over and above,  
In love and service to you evermore.

*Por.* He is well paid that is well satisfied ;  
And I, delivering you, am satisfied  
And therein do account myself well paid :  
My mind was never yet more mercenary. 410  
I pray you, know me when we meet again :  
I wish you well, and so I take my leave.

*Bass.* Dear sir, of force I must attempt you further :  
Take some remembrance of us, as a tribute,  
Not as a fee : grant me two things, I pray you,  
Not to deny me, and to pardon me.

*Por.* You press me far, and therefore I will yield.  
[*To Ant.*] Give me your gloves, I'll wear them for your  
sake ;

[*To Bass.*] And, for your love, I'll take this ring from you :  
Do not draw back your hand ; I'll take no more ; 420  
And you in love shall not deny me this.

*Bass.* This ring, good sir, alas, it is a trifle !  
I will not shame myself to give you this.

*Por.* I will have nothing else but only this ;  
And now methinks I have a mind to it.

*Bass.* There's more depends on this than on the value.  
The dearest ring in Venice will I give you,  
And find it out by proclamation :  
Only for this, I pray you, pardon me.

*Por.* I see, sir, you are liberal in offers : 430  
You taught me first to beg ; and now methinks  
You teach me how a beggar should be answer'd.

*Bass.* Good sir, this ring was given me by my wife ;  
And when she put it on, she made me vow  
That I should neither sell nor give nor lose it.

*Por.* That 'scuse serves many men to save their gifts.  
An if your wife be not a mad-woman,  
And know how well I have deserved the ring,  
She would not hold out enemy for ever,  
For giving it to me. Well, peace be with you ! 440

[*Exeunt Portia and Nerissa.*]

*Ant.* My Lord Bassanio, let him have the ring :  
Let his deservings and my love withal  
Be valued 'gainst your wife's commandment.

*Bass.* Go, Gratiano, run and overtake him ;  
Give him the ring, and bring him, if thou canst,  
Unto Antonio's house : away ! make haste. [*Exit Gratiano.*]  
Come, you and I will thither presently ;  
And in the morning early will we both  
Fly toward Belmont : come, Antonio. [*Exeunt.* 449

SCENE II. *The same. A street.*

*Enter PORTIA and NERISSA.*

*Por.* Inquire the Jew's house out, give him this deed  
And let him sign it : we'll away to-night  
And be a day before our husbands home :  
This deed will be well welcome to Lorenzo.

*Enter GRATIANO.*

*Gra.* Fair sir, you are well o'erta'en :  
My Lord Bassanio upon more advice  
Hath sent you here this ring, and doth entreat  
Your company at dinner.

*Por.* That cannot be :  
His ring I do accept most thankfully :  
And so, I pray you, tell him : furthermore, 70  
I pray you, show my youth old Shylock's house.

*Gra.* That will I do.

*Ner.*

Sir, I would speak with you.

[*Aside to Por.*] I'll see if I can get my husband's ring,  
Which I did make him swear to keep for ever.

*Por.* [*Aside to Ner.*] Thou mayst, I warrant. We shall  
have old swearing

That they did give the rings away to men ;  
But we'll outface them, and outswear them too.

[*Aloud*] Away ! make haste : thou know'st where I will  
tarry.

*Ner.* Come, good sir, will you show me to this house ?

[*Exeunt.*]

### ACT V.

SCENE I. *Belmont. Avenue to PORTIA'S house.*

*Enter LORENZO and JESSICA.*

*Lor.* The moon shines bright : in such a night as this,  
When the sweet wind did gently kiss the trees  
And they did make no noise, in such a night  
Troilus methinks mounted the Troyan walls  
And sigh'd his soul toward the Grecian tents,  
Where Cressid lay that night.

*Jes.* In such a night  
Did Thisbe fearfully o'ertrip the dew  
And saw the lion's shadow ere himself  
And ran dismay'd away.

*Lor.* In such a night  
Stood Dido with a willow in her hand  
Upon the wild sea banks and waft her love  
To come again to Carthage.

10

*Jes.* In such a night  
Medea gather'd the enchanted herbs  
That did renew old Æson.

*Lor.* In such a night  
Did Jessica steal from the wealthy Jew

And with an unthrift love did run from Venice  
As far as Belmont.

*Jes.* In such a night  
Did young Lorenzo swear he loved her well,  
Stealing her soul with many vows of faith  
And ne'er a true one.

*Lor.* In such a night 20  
Did pretty Jessica, like a little shrew,  
Slander her love, and he forgave it her.

*Jes.* I would out-night you, did no body come  
But, hark, I hear the footing of a man.

*Enter STEPHANO.*

*Lor.* Who comes so fast in silence of the night?

*Steph.* A friend.

*Lor.* A friend! what friend? your name, I pray you,  
~~friend?~~

*Steph.* Stephano is my name; and I bring word  
My mistress will before the break of day  
Be here at Belmont: she doth stray about 30  
By holy crosses, where she kneels and prays  
For happy wedlock hours.

*Lor.* Who comes with her?

*Steph.* None but a holy hermit and her maid.  
I pray you, is my master yet return'd?

*Lor.* He is not, nor we have not heard from him.  
But go we in, I pray thee, Jessica,  
And ceremoniously let us prepare  
Some welcome for the mistress of the house.

*Enter LAUNCELOT.*

*Laun.* Sola, sola! wo ha, ho! sola, sola!

*Lor.* Who calls? 40

*Laun.* Sola! did you see Master Lorenzo and Mistress  
Lorenzo? sola, sola!

*Lor.* Leave hollaing, man: here.

*Laun.* Sola ! where ? where ?

*Lor.* Here.

*Laun.* Tell him there's a post come from my master, with his horn full of good news : my master will be here ere morning. [Exit.

*Lor.* Sweet soul, let's in, and there expect their coming.  
And yet no matter : why should we go in ? 50  
My friend Stephano, signify, I pray you,  
Within the house, your mistress is at hand ;  
And bring your music forth into the air. [Exit Stephano.  
How sweet the moonlight sleeps upon this bank !  
Here will we sit and let the sounds of music  
Creep in our ears : soft stillness and the night  
Become the touches of sweet harmony.  
Sit, Jessica. Look how the floor of heaven  
Is thick inlaid with patines of bright gold :  
There's not the smallest orb which thou behold'st 60  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins ;  
Such harmony is in immortal souls ;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.

*Enter Musicians.*

Come, ho ! and wake Diana with a hymn :  
With sweetest touches pierce your mistress' ear  
And draw her home with music. [Music.

*Jes.* I am never merry when I hear sweet music.

*Lor.* The reason is, your spirits are attentive : 70  
For do but note a wild and wanton herd  
Or race of youthful and unhandled colts,  
Fetching mad bounds, bellowing and neighing loud,  
Which is the hot condition of their blood ;  
If they but hear perchance a trumpet sound,  
Or any air of music touch their ears,  
You shall perceive them make a mutual stand,

Their savage eyes turn'd to a modest gaze  
 By the sweet power of music : therefore the poet  
 Did feign that Orpheus drew trees, stones and floods ; 80  
 Since nought so stockish, hard and full of rage,  
 But music for the time doth change his nature.  
 The man that hath no music in himself,  
 Nor is not moved with concord of sweet sounds,  
 Is fit for treasons, stratagems and spoils ;  
 The motions of his spirit are dull as night  
 And his affections dark as Erebus ;  
 Let no such man be trusted. Mark the music.

*Enter PORTIA and NERISSA.*

*Por.* That light we see is burning in my hall.  
 How far that little candle throws his beams ! 90  
 So shines a good deed in a naughty world.

*Ner.* When the moon shone, we did not see the candle.

*Por.* So doth the greater glory dim the less :  
 A substitute shines brightly as a king  
 Until a king be by, and then his state  
 Empties itself, as doth an inland brook  
 Into the main of waters. Music ! hark !

*Ner.* It is your music, madam, of the house.

*Por.* Nothing is good, I see, without respect :  
 Methinks it sounds much sweeter than by day. 100

*Ner.* Silence bestows that virtue on it, madam.

*Por.* The crow doth sing as sweetly as the lark  
 When neither is attended, and I think  
 The nightingale, if she should sing by day,  
 When every goose is cackling, would be thought  
 No better a musician than the wren.  
 How many things by season season'd are  
 To their right praise and true perfection !  
 Peace, ho ! the moon sleeps with Endymion  
 And would not be awaked.

[*Music ceases.*

*Lor.* That is the voice, 110

Or I am much deceived, of Portia.

*Por.* He knows me as the blind man knows the cuckoo,  
By the bad voice.

*Lor.* Dear lady, welcome home.

*Por.* We have been praying for our husbands' healths,  
Which speed, we hope, the better for our words.  
Are they return'd ?

*Lor.* Madam, they are not yet ;  
But there is come a messenger before,  
To signify their coming.

*Por.* Go in, Nerissa ;  
(Give order to my servants that they take  
No note at all of our being absent hence ; 120  
Nor you, Lorenzo ; Jessica, nor you. [A tucket sounds.

*Lor.* Your husband is at hand ; I hear his trumpet :  
We are no tell-tales, madam ; fear you not.

*Por.* This night methinks is but the daylight sick ;  
It looks a little paler : 'tis a day,  
Such as the day is when the sun is hid.

*Enter BASSANIO, ANTONIO, GRATIANO, and their followers.*

*Bass.* We should hold day with the Antipodes,  
If you would walk in absence of the sun.

*Por.* Let me give light, but let me not be light ;  
For a light wife doth make a heavy husband, 130  
And never be Bassanio so for me :

But God sort all ! You are welcome home ! my lord !

*Bass.* I thank you, madam. Give welcome to my friend.  
This is the man, this is Antonio,  
To whom I am so infinitely bound.

*Por.* You should in all sense be much bound to him,  
For, as I hear, he was much bound for you.

*Ant.* No more than I am well acquitted of.

*Por.* Sir, you are very welcome to our house :  
It must appear in other ways than words, 140  
Therefore I scant this breathing courtesy.

*Gra.* [*To Ner.*] By yonder moon I swear you do me wrong ;

In faith, I gave it to the judge's clerk.

*Por.* A quarrel, ho, already ! what's the matter

*Gra.* About a hoop of gold, a paltry ring  
That she did give to me, whose posy was  
For all the world like cutler's poetry  
Upon a knife, 'Love me, and leave me not.'

*Ner.* What talk you of the posy or the value  
You swore to me, when I did give it you,  
That you would wear it till your hour of death  
And that it should lie with you in your grave :  
Though not for me, yet for your vehement oaths,  
You should have been respective and have kept it  
Gave it a judge's clerk ! no, God's my judge,  
The clerk will ne'er wear hair on's face that had it.

150

*Gra.* He will, an if he live to be a man.

*Ner.* Ay, if a woman live to be a man.

*Gra.* Now, by this hand, I gave it to a youth,  
A kind of boy, a little scrubbed boy,  
No higher than thyself, the judge's clerk,  
A prating boy, that begg'd it as a fee :  
I could not for my heart deny it him.

160

*Por.* You were to blame, I must be plain with you,  
To part so slightly with your wife's first gift ;  
A thing stuck on with oaths upon your finger  
And so riveted with faith unto your flesh.  
I gave my love a ring and made him swear  
Never to part with it ; and here he stands ;  
I dare be sworn for him he would not leave  
Nor pluck it from his finger, for the wealth  
That the world masters. Now, in faith, Gratiano,  
You give your wife too unkind a cause of grief :  
An 'twere to me, I should be mad at it.

170

*Bass.* [*Aside*] Why, I were best to cut my left hand off  
And swear I lost the ring defending it.



*Gra.* My Lord Bassanio gave his ring away  
 Unto the judge that begg'd it and indeed  
 Deserved it too ; and then the boy, his clerk,  
 That took some pains in writing, he begg'd mine ;      180  
 And neither man nor master would take aught  
 But the two rings.

*Por.*                      What ring gave you, my lord ?  
 Not that, I hope, which you received of me.

*Bass.* If I could add a lie unto a fault,  
 I would deny it ; but you see my finger  
 Hath not the ring upon it ; it is gone.

*Por.* Even so void is your false heart of truth.  
 By heaven, I will ne'er come in your bed  
 Until I see the ring.

*Ner.*                      Nor I in yours  
 Till I again see mine.

*Bass.*                      Sweet Portia,      190  
 If you did know to whom I gave the ring,  
 If you did know for whom I gave the ring  
 And would conceive for what I gave the ring  
 And how unwillingly I left the ring,  
 When nought would be accepted but the ring,  
 You would abate the strength of your displeasure.

*Por.* If you had known the virtue of the ring,  
 Or half her worthiness that gave the ring,  
 Or your own honour to contain the ring,  
 You would not then have parted with the ring.      200  
 What man is there so much unreasonable,  
 If you had pleased to have defended it  
 With any terms of zeal, wanted the modesty  
 To urge the thing held as a ceremony ?  
 Nerissa teaches me what to believe :  
 I'll die for't but some woman had the ring.

*Bass.* No, by my honour, madam, by my soul,  
 No woman had it, but a civil doctor,  
 Which did refuse three thousand ducats of me

And begg'd the ring ; the which I did deny him 210  
And suffer'd him to go displeased away ;  
Even he that did uphold the very life  
Of my dear friend. What should I say, sweet lady ?  
I was enforced to send it after him ;  
I was beset with shame and courtesy ;  
My honour would not let ingratitude  
So much besmear it. Pardon me, good lady ;  
For, by these blessed candles of the night,  
Had you been there, I think you would have begg'd  
The ring of me to give the worthy doctor. 220

*Por.* Let not that doctor e'er come near my house :  
Since he hath got the jewel that I loved,  
And that which you did swear to keep for me,  
I will become as liberal as you :  
I'll not deny him any thing I have ;  
Lie not a night from home ; watch me like Argus :  
If you do not, if I be left alone,  
Now, by mine honour, which is yet mine own,  
I'll have that doctor for my bedfellow

*Ner.* And I his clerk ; therefore be well advised 230  
How you do leave me to mine own protection.

*Gra.* Well, do you so : let not me take him, then ;  
For if I do, I'll mar the young clerk's pen.

*Ant.* I am the unhappy subject of these quarrels.

*Por.* Sir, grieve not you ; you are welcome notwithstanding.

*Bass.* Portia, forgive me this enforced wrong .  
And, in the hearing of these many friends,  
I swear to thee, even by thine own fair eyes,  
Wherein I see myself—

*Por.* Mark you but that !  
In both my eyes he doubly sees himself ; 240  
In each eye, one : swear by your double self,  
And there's an oath of credit.

*Bass.* Nay, but hear me :

Pardon this fault, and by my soul I swear  
I never more will break an oath with thee.

*Ant.* I once did lend my body for his wealth ;  
Which, but for him that had your husband's ring,  
Had quite miscarried : I dare be bound again,  
My soul upon the forfeit, that your lord  
Will never more break faith advisedly.

*Por.* Then you shall be his surety. Give him this 250  
And bid him keep it better than the other.

*Ant.* Here, Lord Bassanio ; swear to keep this ring.

*Bass.* By heaven, it is the same I gave the doctor !

*Por.* I had it of him. You are all amazed :  
Here is a letter ; read it at your leisure ;  
It comes from Padua, from Bellario :  
There you shall find that Portia was the doctor,  
Nerissa there her clerk : Lorenzo here  
Shall witness I set forth as soon as you  
And even but now return'd ; I have not yet 260  
Enter'd my house. Antonio, you are welcome ;  
And I have better news in store for you  
Than you expect : unseal this letter soon ;  
There you shall find three of your argosies  
Are richly come to harbour suddenly :  
You shall not know by what strange accident  
I chanced on this letter.

*Ant.* I am dumb.

*Bass.* Were you the doctor and I knew you not ?  
Sweet doctor, you shall be my bedfellow :  
When I am absent, then lie with my wife. 270

*Ant.* Sweet lady, you have given me life and living ;  
For here I read for certain that my ships  
Are safely come to road.

*Por.* How now, Lorenzo !  
My clerk hath some good comforts too for you.

*Ner.* Ay, and I'll give them him without a fee.  
There do I give to you and Jessica,

From the rich Jew, a special deed of gift,  
After his death, of all he dies possess'd of.

*Lor.* Fair ladies, you drop manna in the way  
Of starved people.

*Por.* It is almost morning,  
And yet I am sure you are not satisfied  
Of these events at full. Let us go in ;  
And charge us there upon inter'gatories,  
And we will answer all things faithfully.

280

*Gra.* Let it be so : the first inter'gatory  
That my Nerissa shall be sworn on is,  
Whether till the next night she had rather stay,  
Or go to bed now, being two hours to day :  
Well, while I live I'll fear no other thing  
So sore as keeping safe Nerissa's ring.

[*Exeunt.*]

## NOTES.

### ACT I. SCENE I.

2. *it, sc.* my sadness; implied in *sad*. Various reasons have been suggested for the sadness which Antonio himself cannot account for. Furness remarks, "Shakespeare foresaw the difficulty of representing a merchant, royal among merchants, as executing a bond so hazardous in its conditions that any child would shrink from signing it, and therefore introduced him as of so changeable a mood that he was borne down by a nameless melancholy and utterly unlike himself; and if to this we add the appellation of 'Want-wit,' which he gives himself, we have the elements of character that are needed, in the scene with Shylock, to give an air of consistency in the sealing to the bond. This melancholy, then, is after all, a key-note to the play, but not as portending disasters or as preluding a tragedy."

3. *caught it*, as though it were a disease: *came by it*, acquired it; cp. below, i. 2. 8, 9, "*superfluity comes sooner by white hairs.*"

4. *stuff*, materials; often used by Shakespeare, as here, of non-material things, e.g. *J. C.* iii. 2. 97, "*Ambition should be made of sterner stuff.*"

5. *I am to learn*, elliptical for 'I am under the necessity to learn'; see Abb. § 405.

6, 7. *And such ... myself*. And so completely does this sadness of mine rob me of my good sense, that it is with difficulty I recognize myself in my present mood; *wit*, here, good sense, intelligence; *ado*, trouble, as in the title of the play "*Much Ado about Nothing*"; "*properly v. inf.* = at do, which was the fuller form ... (1) pres. inf. To do; ... (2) In doing, being done; at work, astir ... Hence through such phrases as *much ado*, etc., by taking the adverbs as adjectives qualifying *ado*, the latter was viewed as a substantive" ... (Murray, *Engl. Dict.*).

8. *argosies*, were merchant vessels of the largest size, especially those of Ragusa and Venice. The various forms of the word

given by Murray, *Eng. Dict.*, are "ragasye, arguse, argose, rhaguse, ragosie, argosea, argosey, argozee, argosie, argosy. Apparently an adaptation from the Ital. *Ragusea* ... i.e. *una* (nave or caracca) *Ragusea*, a Ragusan (vessel or carrack), best represented by the earliest form *ragusye* ... That argosies were reputed to take their name from Ragusa is stated by several writers of the 17th century; and the derivation is made inductively certain by investigations made for us by Mr. A. J. Evans, showing the extent of Ragusan trade with England, and the familiarity of Englishmen with the *Ragusee*, or large and richly-freighted merchant ships of Ragusa ... No reference to the ship Argo is traceable in the early use of the word." partly, of a stately appearance, imposing; cp. *Per.* i. 4. 61, "A *portly* sail of ships make hitherward."

10. Like signiors ... flood, exhibiting on the sea the imposing appearance and manner of men of rank and opulent citizens on shore.

11. Or ... sea, this line, containing as it does a new idea, seems to be best taken as parenthetical; these vessels being on the sea what the enormous machines, in the shape of castles, dragons, ships, giants, etc., were in the 'pageants' or shows frequently exhibited on land.

12, 3. Do overpeer ... them, look down with haughty superiority upon the vessels engaged in petty traffic, which bow with humility to them, as the signiors and rich burghers look down upon their humbler fellow-citizens, who doff their caps to them when meeting them in the street. Furness points out that *curt'sy* is "suggested by the rocking, ducking motion in the petty traffickers caused by the wake of the argosy as it sails by them."

14. woven wings, sails; carrying on the metaphor in fly by them, in which the superior swiftness of the argosies is indicated.

15. had I ... forth, if I had risked so much wealth in trading by sea; venture, a thing put to hazard; in which sense the word occurs frequently in this play.

16, 7. The better ... abroad. My thoughts and interest would be almost entirely engrossed with the chances of my venture; still, ever, constantly.

18. to know ... wind, to ascertain, by holding up a blade of grass, whether the wind was blowing in a direction favourable or unfavourable to my vessels' course; for *sits*, cp. *Hamlet* i. 3. 56, "The wind *sits* in the shoulder of your sail," i.e. is ready to waft you out to sea; and figuratively *A. C.* iii. 10. 37, "though my reason *sits* in the wind against me."

19. Peering ... roads; looking eagerly and minutely into maps

to see what ports, harbours, and roadsteads were in those parts of the world for my vessels to put into in case of need.

20. *might*, could possibly, was at all likely to ; indicative.

21. *out of doubt*, beyond all doubt, assuredly.

22. *cooling my broth*, when I used it to cool my broth.

23. *to, into* : when I thought, when the thought occurred to me, as it would be sure to do.

25. *the sandy hour-glass*, the hour-glass filled with sand, by which time was measured before the invention of clocks and watches. Halliwell points out that "this illustration was a very familiar one in Shakespeare's time, when the hour-glass was an almost invariable accompaniment of the pulpit, fixed near it on an iron stand."

26. *But I should think*, without thinking ; but "is a contraction for 'by-out,' and is formed exactly like 'with-out.' Hence *but* means *excepted* or *excepting*" (Abb. § 118) : *shallows*, the sloping sands (or mud) on a sea-coast, on which a vessel would get stranded if driven by a storm, or if approaching too closely without taking soundings.

27. *my wealthy Andrew*, my richly-laden vessel, the 'Andrew,' dock'd in sand, fixed in the sand instead of being drawn up into a wet dock for loading or unloading, or into a dry dock for repairs. The quartos and folios give "Andrew docks," which Rowe corrected. Delius reads "Andrew, decks," etc., *i.e.* ~~could~~ even up to her decks by sand. There is not much to choose between these two readings, except that the former perhaps gives a more vivid picture.

28. *Vailing ... ribs*, sinking the top of her mainmast lower than her ribs ; which would be literally the case of one side of the vessel when it heeled over. For *vailing*, cp. i. H. VI. v. 3. 25, "That France must *vail* her lofty-plumed crest." Steevens cites also Heywood, *The Fair Maid of the West*, iv. 4. 4, "It did me good To see the Spanish carvel *vail* her top Unto my maiden flag."

29. *her burial*, *i.e.* the place of her burial, the sand-bank : *Should I go*, etc., a question of appeal, equivalent to 'I should not go, etc., without bethinking me,' etc.

31. *straight*, immediately.

32. *touching but*, *i.e.* but touching, merely touching ; for other instances of adverbial transpositions, see Abb. § 420 : *gentle*, as contrasted with the cruel nature of the *dangerous* rocks.

35, 6. *And, in a word ... nothing* ? So that, to be brief, I, who at one moment was worth all this, should in the next be worth nothing at all. The expression is highly elliptical ; and possibly,

as Lettsom supposes, something has fallen out between ll. 39 and 40.

36. 7. **thought ... thought**, in the former line **thought** appears to be used in its ordinary sense; in the latter, in the sense of '**anxiety**.'

38. **bechanced**, if it should chance to happen; passive participle.

39. **But tell not me**; but it is no use telling me that this, that, or the other is the cause of Antonio's melancholy; **me** and **know**, both emphatically.

40. **to think**, in thinking. For this indefinite use of the infinitive mood, see Abb. § 356.

41. **my fortune**, my good luck.

42. **bottom**, vessel; the part for the whole, like the Latin *carina*, keel, for the ship itself.

43. **Nor to one place**, nor are all my ships bound to one place; i.e. if some of them have chanced to meet with foul weather, others will have met with favouring gales.

44. **Upon ... year**; dependent upon what may happen to me in the present year. Allen suggests that there is no ellipse here, but that **is upon** may perhaps be equivalent to *exists upon*.

46. **He, he!** Before these words Dyce thinks that Shakespeare made Antonio repeat the words in love, and this insertion, while completing the metre, would make the answer more emphatic.

50. **two-headed Janus**. Janus, the porter of heaven, and on earth the guardian deity of gates, was commonly represented with two heads, or faces, because every gate looks two ways.

51. **in her time**, since she first existed.

52. **peep**, "as in laughing, when the eyes are half shut" (Warburton).

53. **And laugh ... bag-piper**. And laugh at a bagpiper as wildly as parrots laugh; not, as parrots laugh at a bagpiper.

54. **other**, for instances of **other** as a plural pronoun, see Abb. § 12: **vinegar aspect**, sour looks; **aspect**, with the accent on the latter syllable.

55. **in way**, "*the* was frequently omitted before a noun already defined by another noun, especially in prepositional phrases" (Abb. § 89).

56. **Nestor**, i.e. one so grave as Nestor, king of Pylos, who was renowned among the Greeks for his wisdom: **swear**, should swear; subjunctive.

57. **comes**, for the inflexion in -s with two or more singular nouns as subject, see Abb. § 336.



61. **had not prevented me**, had not, by their coming, anticipated and thus prevented my doing so.

62. **Your worth ... regard**. I hold your worth in high esteem ; said in answer to the word **worthier** in the previous line.

63. **take it**, understand it to be the case: **calls on you**, urgently summons you away to attend to it.

64. **the occasion**, the opportunity afforded by the entrance of Bassanio, etc., which gives Salarino an excuse for leaving Antonio, but without leaving him alone in his presented dejected mood.

65. **morrow**, morning ; M. E. *morive*, with the change of *-ve* into *-ow*.

67. **You ... so ?** You give us very little of your society ; must you really go ? This has always seemed to me the meaning of the latter words, and so Furness suggests, though doubtfully ; **exceeding**, as an adverb, is more common in Shakespeare than 'exceedingly.'

68. **We'll make ... yours**. At another time we will contrive that our leisure shall fit in with yours ; we will manage so that we shall not be called away by business when you have leisure to talk with us ; **leisures**, the leisure of us two.

71. **have ... meet**, bear in mind where we have agreed upon to meet.

74. **You have ... world** : you are too much engrossed with what men say and do ; here "there is an allusion to the literal meaning of 'respect.' 'You *look* too much *upon* the world.' The *upon* is connected with 'respect,' and is not used like our 'for' in 'I have no respect *for* him'" (Abb. § 191).

75. **They lose ... care** ; those who spend so much thought upon the world, its sayings and its doings, only squander what might be much better employed, and so lose their pains.

77. **I hold ... world**, I regard the world as nothing more than what it is, viz. a stage upon which, etc. For Shakespeare's development of this idea, see *A. Y. L.* ii. 7. 139-66.

79. **And mine a sad one**, my part being a sorrowful one : **Let me ... fool** : **me**, emphatic ; an allusion to the part of buffoon or fool in the old farces.

80. **With mirth ... come** ; let old age with its wrinkles find me, when it comes, still of a merry, joyous, nature ; for **old wrinkles**, cp. *Temp.* iv. 1. 286, "Shorten up their sinews with *aged* cramps," i. e. the cramps to which men are subject in old age.

81, 2. **And let ... groans** ; and let my liver be inflamed with wine rather than my heart be chilled and impoverished with groans ; of the two extremes, the former is preferable. For the supposed effects of groans upon the blood, Furness compares *R.*

*J.* iii. 5. 58, "Dry sorrow drinks our blood"; and ii. *H.* VI. iii. 2. 63, "Look pale as primrose with blood-drinking sighs."

84. *his grandsire*, i.e. some aged man in whose veins the blood is almost dried up: *alabaster*, frequently used in former times for effigies, monuments, etc. The word is said to be derived from *Alabastron*, the name of a town in Egypt.

85. *Sleep when he wakes*, show no more life when awake than if he were sleeping. "Perhaps," remarks Bucknill, *Shakespeare's Medical Knowledge*, p. 92 (quoted by Furness), "the most curious and undoubted instance of the mind's influence in the production of bodily disease, is jaundice caused by depressing emotion. It is not always 'crept' into, since bad news has frequently been known to cause jaundice in a few hours. In Copland's *Dict. of Medicine* it is stated that 'The most common exciting causes of jaundice are the more violent mental emotions,' and in the list of these emotions ... he specially includes peevishness" ...

88. 9. *whose visages ... pond*; whose faces are as little stirred by cheerful thoughts into a ripple of animation as the surface of stagnant pools, covered with scum, is stirred by the breeze; for *mantle*, to be covered as with a thick film of gravity, cp. the transitive use of the verb in *Temp.* v. 1. 67, "the ignorant fumes that *mantle* Their clearer reason"; and the substantive, in its literal sense, *Lear*, iii. 4. 139, "drinks the green *mantle* of the *standing* pool."

90. *And do*, etc., i.e. and *who* do, etc. On the omission of the relative, see Abb. § 244: a *wilful stillness*, an obstinate silence, the reserve of manner that affects to conceal depth of thought.

91. 2. *With purpose ... conceit*; with the object and hope of being invested with a reputation for wisdom, gravity, and profound thought. For *opinion*, in the sense of reputation, credit, cp. i. *H.* IV. iii. 2. 42, "*Opinion*, that did help me to the crown"; and below, l. 102. *conceit*, lit. that which is conceived, i.e. thought; in its more common modern sense the word means the estimate which men form regarding themselves, and hence, as that estimate is generally an over-favourable one, 'vanity.'

93. *As who*, see Abb. § 257: *Sir Oracle*, cp. "this *Sir Prudence*," *Temp.* i. 2. 286; "*Sir Smile*, his neighbour," *W. T.* i. 2. 196; "at this sport *Sir Valour* dies," *T. C.* i. 3. 176.

94. *let ... bark*, let no one dare to interrupt me.

95. *I do ... these*, I am well acquainted with people; *of*, in a partitive sense.

96. 7. *That therefore ... nothing*; that win a reputation for wisdom merely by keeping their lips closed; *therefore* is explained by *for saying nothing*. Wordsworth compares *Prov.* xvii. 28, "Even a fool when he holdeth his peace is counted

wise; and he that shutteth his lips is esteemed a man of understanding."

97-9. when ... fools, when, if they were to speak, they would so bitterly provoke those who heard them that they (the hearers) would call them (their brother men) fools, and so be in danger of incurring damnation. The reference is to *Matthew*, v. 22, "Whosoever shall say to his brother, Raca [i.e. vain fellow], shall be in danger of the council: but whosoever shall say, Thou fool, shall be in danger of hell fire." It has been proposed to alter *when* into 'who,' or *would* into 't would,' but the grammar is not more lax than is frequently the case in Shakespeare, and the meaning is clear enough.

101, 2. But fish not ... opinion. But do not, like those who "do a wilful stillness entertain," use this bait of melancholy to catch this insignificant fish, the good opinion of fools, which is ready to swallow a hook so baited, ready to be gulled by so transparent a deception.

104. I'll end ... dinner. I will complete my sermon after dinner; *exhortation*, used in its theological sense. "The humour of this," says Warburton, "consists in its being an allusion to the practice of the puritan preachers of those times; who, being generally very long and tedious, were often forced to put off that part of their sermon called the *exhortation*, till after dinner."

106. I must be ... men, evidently I am one of those dumb wise men that Gratiano has just spoken of, for I never open my mouth;—though that is because he talks at such a rate that I never get the opportunity of doing so.

108. keep me company, i.e. if you keep, etc.: *moe*, or 'mo,' formerly related to number, 'more,' to size.

110. I'll grow ... gear. I'll take Gratiano's advice and be a talker for the nonce: gear originally meant 'preparation,' then 'dress,' 'stuff,' and so 'matter in hand,' 'business.'

112. neat's tongue, the tongue of an ox, which it is usual to eat salted; 'neat,' an ox, cow, used unchanged in the plural for cattle; cp. *W. T.* i. 2. 125, "And yet the steer, the heifer, and the calf Are all call'd *neat*": not vendible, for whose love no one would care to give anything.

113. Is that any thing now? This is Rowe's emendation, the old copies reading "It is that any thing now," which Collier retains, putting a colon and a dash after 'that.' The meaning of the text will be, 'Are not his words mere sound without any sense.' To which Bassanio immediately assents.

114, 5. Gratiano ... Venice. Gratiano surpasses everybody in Venice in the infinite amount of his worthless talk.

116, 7. you shall ... find them, in order to find them you will

be obliged to spend the whole day in the search; have them, get hold of them.

119-21. what lady ... me of? who is that lady to whose shrine you before told me you had sworn to make a secret pilgrimage, and whose name you to-day promised to reveal to me? For the same, Hamner gives "*this same*," which is the more usual idiom.

123. disabled my estate, impaired my property.

124, 5. By something ... continuance: by displaying to some extent a greater magnificence in my manner of living than my slender means would allow of my keeping up; something, in this adverbial sense for 'somewhat,' is frequent in Shakespeare. For port, = state, cp. *T. S.* i. 1. 208, "Thou shalt be master, Tranio, in my stead, Keep house and port and servants, as I should"; for swelling, cp. *Macb.* i. 3. 128, "As happy prologues to the swelling act Of the imperial theme." For other instances of the preposition omitted in relative sentences, as here after continuance, see Abb. § 394.

126, 7. make ... rate: complain at being now obliged to live at a less extravagant rate; 'abridge,' from O. F. *abrevier*, Lat. *abbreviare*, to shorten; for to be, see Abb. § 356.

128, 30. to come ... gaged: honestly to free myself from the heavy debts in which by the somewhat too great lavishness of my youth I have become involved. Allen points out, rightly, I think, that time here means the spring-time of life, the hey-day of youth.

132. And from ... warranty, and the many proofs you have given me of your love assure me that I shall do well in confiding to you without reserve the schemes by which, etc.

135. it, the plot, or purpose.

136. still, ever, constantly.

137. within ... honour, "within the scope of honour's vision, within the limits of that which can be regarded as honourable" (Cl. Pr. Edd.). Cp. *Sonn.* lxxxviii. 2, "When thou shalt be disposed to set me light And place my merit in the eye of scorn," i.e. within the scope of scornful observation.

138. my extremest means, my means if stretched to the very utmost.

139. to your occasions, for your necessities: to make use of. Cp. *Tim.* iii. 3. 15, "his occasions might have woo'd me first," said by Sempronius on Timon's sending to borrow money of him after trying and failing with others; occasions, here a quadrisyllable.

141. I shot ... tight, I shot his fellow arrow of the same length and weight (and therefore, if aimed in the same direction, likely

to fall close to the first one shot); a 'flight' was also the name for a particular kind of arrow, long and lightly feathered.

142. with ... watch, watching more carefully to see where it fell; advised = deliberate, careful, is frequent in Shakespeare, e.g. *R. II.* i. 3. 188, "with *advised* purpose"; and we still use the adverb 'advisedly' in the same sense.

143. To find ... forth, to discover the other; cp. *C. E.* i. 2. 37, "falling there to *find* his fellow *forth*"; the expression seems to be elliptical for 'find and bring forth.'

144. this childhood proof, this childish proof, this proof drawn from things done in childhood; cp. "*childhood* innocence," *M. N. D.* iii. 2. 202; and see Abb. § 22 on the conversion of one part of speech into another.

145. is pure innocence, is as much the outcome of innocent thought as the design by which I sought to find my arrow.

146. 7. and, like ... lost: and after the manner of a reckless youth, I have completely dissipated that which I borrowed and now owe.

148. self way, 'self' as an adjective = same, is very frequent in Shakespeare.

150. As I will watch, for I will so watch; see Abb. § 110: or ... or, either ... or.

151. your latter hazard, the money which you now again risk, if you are willing to make that risk.

154. To wind, in winding; circumstance, this roundabout way in which you state your case; ~~for circumstance, = circumlocution, cp. *Ham.* i. 5. 127, "without more circumstance at all."~~

156. In making ... uttermost, in doubting whether I shall be willing to help you to the utmost extent of my power.

158. should do, ought to do.

159. That in ... done, that you know is in my power to do.

160. prest, ready; O.F. *prest*, M.F. *prêt*, ready; used again in *Per.* iv. Prol. 45.

161. richly left, a rich heiress by her father's will.

162. 3. and fairer ... virtues: and,—which is something more than 'fair,'—is endowed with wondrous virtues: sometimes, formerly, in times past. 'Sometime' and 'sometimes' which now respectively mean 'formerly' and 'occasionally,' are used indifferently by Shakespeare for 'once,' 'formerly,' 'occasionally.' See *Lover's Complaint*, 22, 4, where both words are used in close proximity for 'occasionally,' "Sometimes her levelled eyes their carriage ride, ... Sometime diverted—their poor balls are tied."—

164. *fair speechless messages*, glances indicating her liking.
165. *nothing undervalued*, in no way inferior; cp. ii. 7. 53; a reference to Portia, the wife of Brutus, in *Julius Caesar*.
166. *To*, by the side of, in comparison with; see Abb. § 187.
167. *the wide world*, the world at large, not merely Belmont and its neighbourhood.
171. *Which makes ... strond*, which circumstances make, etc. In the grove of Ares (Mars) at Aea, afterwards called Colchis, or Colchos, was suspended the golden fleece, guarded by a dragon; in quest of this Jason, accompanied by several of the great heroes of his age, sailed in the Argo, and aided by Medea, the daughter of the King of Colchos, succeeded in carrying it off; *strond*, the old spelling of 'strand.'
174. *with one of them*, not any one in particular, but to take his place among them as a competitor.
175. *presages, which presages*; for instances of the omission of the relative, see Abb. § 244; *thrift*, thriving, good fortune.
176. *questionless*, without doubt; used adverbially.
177. *all my fortunes*, my whole wealth.
178. *commodity*, merchandise, goods.
181. *rack'd*, strained to the uttermost; so to speak, put upon the rack, as supposed criminals were, and forcibly stretched to the utmost extent.
182. *To furnish ... Belmont*, to supply you with the means of going to Belmont in such a condition as to be able worthily to make your suit to Portia.
183. *presently*, at once, immediately; the literal sense of the word, and the more common one in Shakespeare.
184. *Where money is*, who have money to lend.
185. *To have ... sake*. To be able to procure it either in consequence of the credit I have with the citizens as being a rich man, or from the good will they bear me; for of, see Abb. § 168.

## SCENE II.

1. *By my troth*, by my faith, the faith which I hold as true; a common form of asseveration: *awearry*, the *a-* is a corruption of the A.S. intensive 'of.'
5. *for aught I see*, for anything I can see to the contrary: *as sick*, in as bad a plight.
6. *mean happiness*, slight happiness.

7. to be seated in the mean, to have a position equally removed from wealth and from poverty; mean, for the sake of a pun upon "mean happiness."

7, 8. superfluity ... longer: those who have too great an abundance of wealth and, as a consequence, indulge themselves to excess, sooner show the signs of old age; but those who possess merely a sufficiency of means, live a more healthy life and, therefore, live longer.

9. sentences, maxims, sententious observations; cp. *M. A. ii. 3. 249*, "Shall quips and sentences and these paper bullets of the brain awe a man from the career of his humour?"

12. chapels had been churches. By a 'chapel,' as here used, was meant "the place of worship of an ancient division of a parish attached to it by custom and repute" (*Murray, Eng. Dict.*), and so a building inferior in size to the parish church. "From the *cappella* or cloak of St. Martin, preserved by the Frankish kings as a sacred relic, which was borne before them in battle, and used to give sanctity in oaths, the name was applied to the sanctuary in which this was preserved under the care of its *cappellain* or chaplains, and thence generally to a sanctuary containing holy relics, attached to a palace, etc., and so to any private sanctuary or holy place, and finally to any apartment or building for orisons or worship, not being a church, the earlier name for which was *Oratorium*" (*ibid.*).

16. for the blood, for the control of animal passion; 'blood,' as a symbol of the fleshly nature of man, is frequent in Shakespeare, e.g. *Temp.* iv. 1. 53, "the strongest oaths are straw To the fire i' the blood."

17, 8. such a hare ... cripple, so quick is rashness, with the nimble foot of youth, in leaping over the meshes by which good advice, the old cripple, endeavours to hinder its course; the old cripple, good advice, being unable to keep up with "madness, the youth," is obliged to have recourse to these hindrances.

18, 9. But this ... husband. But this moralizing is not at all in the way of choosing, does not help me towards choosing, a husband. To 'reason,' = to talk, occurs in *ii. 8. 27*, and elsewhere, but here reasoning seems to mean not merely talking, but talking in a sententious manner.

20. whom I would, whom I should desire to choose.

21, 2. will ... will, in the former case = 'desire,' in the latter, 'testament.'

23. nor refuse none, nor refuse any, as we should now say; for the double negative, see *Abb. § 406*.

25. the lottery, the scheme by which you will be won, as prizes are drawn in a lottery.

27. *whereof ... chooses you*, of which three chests he who chooses the one intended by your father to be chosen, by that choice wins you.

28. 9. *who shall rightly love*, who shall worthily love you; this reading is that of the first quarto, the other quartos and the folios giving "who you shall rightly love." The point is that the man who is destined to win Portia will be led to his choice of the right casket by the worthiness of his love. Cp. what Portia says to Bassanio, iii. 2. 40, 1, "Away, then! I am lock'd in one of them; *If you do love me, you will find me out.*"

29. *what warmth ... affection*, how far do you feel any warmth of love towards, etc.; *affection*, inclination, bent of mind.

32. *over-name them*, repeat their names one by one.

33. *describe them*, i.e. as they appear in my sight.

34. *level at my affection*, judge how I am inclined towards them; *level*, guess at; a metaphor from archery.

35. *the Neapolitan prince*. "The Neapolitans, in the time of Shakespeare, were eminently skilled in all that belongs to horsemanship" (Steevens).

36. *a colt*, an unbroken, wild, youngster. Johnson points out that Shakespeare speaks of an old man, who affects juvenility, as retaining his 'colt's tooth,' *H. VIII.* i. 3. 48, "Your *colt's* tooth is not cast yet."

37. 8. *makes it ... himself*: speaks of the fact that he can shoe him himself as something greatly redounding to his credit; as something belonging to himself of which he may well be proud.

40. *County Palatine*. Johnson thinks that the allusion here is to "the Count Albertus a Lasco, a Polish Palatine, who visited England in our author's life-time, was eagerly caressed, and splendidly entertained; but running into debt, at last stole away, and endeavoured to repair his fortune by enchantment." 'Count' and 'County' are used indifferently by Shakespeare; the word literally means a 'companion,' i.e. of some great leader, the modern 'county,' = a shire, being the portion of territory of which the 'count' held the government; *Palatine*, "originally pertaining to a palace ... *compte Palatin*, a count palatine, is not the title of a particular office, but an hereditary addition of dignity and honour, gotten by service done in a domesticall charge," Cotgrave" (Skeat, *Ety. Dict.*).

41. *as who*, see Abb. § 257.

41. 2. *if you will ... choose*: two explanations have been suggested; 'If you will not have me, I don't care, take your choice'; and, 'If you will not have me, let it alone'; the latter, in which *choose* is equivalent to 'do as you please,' seems the preferable one. Furness does not see what "frowning" has 'to



do with an alternative choice'; probably nothing more is meant than that the County was such a morose fellow that, even coming to woo, he could not bring himself to use civil speeches, but stood aloof, showing by his gloomy looks the ill temper that might be expected of him if he were refused.

43. *the weeping philosopher.* Heraclitus of Ephesus, *cir.* B.C. 513, was so called from his austerity, as Democritus of Abdera, *cir.* B.C. 460, was, from his cheerful disposition, called 'the laughing philosopher.'

45, 6. *with a bone in his mouth*, an allusion to the cross-bones which, with a skull, were frequently depicted upon tomb-stones, etc., as symbols of mortality.

48. *How say you by*, what do you say in reference to, what do you think of, etc.

49. *pass for a man*, be looked upon as a man, which no one would imagine him to be.

51, 2. *a better ... frowning*, a bad habit of frowning which outdoes even that of the Count.

52, 3. *he is every ... man*, though not worthy of the name of man, he is an epitome of all mankind in one man; cp. Dryden, *Abdolon and Achitophel*, 545, 6, "A man so various that he seemed to be Not one, but all mankind's epitome": a throstle, a song-thrush; according to Skeat, a variant of 'throschel,' a diminutive of 'thrush': a *capering*, literally, on capering; see Abb. § 24.

54. *he will fence ... shadow*, i.e. he has such superabundance of restless activity that he cannot keep quiet for a moment, and rather than not fence at all, will fence with his own shadow.

57. *requite him*, *sc.* by reciprocating his love.

58. *What say you, then, to, what, then*, do you think of, etc.

60. *You know ... him*, Portia pretends to take Nerissa's words in their more common sense.

61. *he hath neither*, etc., he has not acquired, and so does not possess, any knowledge of Latin, etc.; a sarcasm at the unwillingness of Englishmen to learn any language but their own.

62. *you will come*, if you are called upon to give evidence in the matter you will swear, and with truth, that, etc.

63. *a poor pennyworth*, but a very small amount; *English*, *sc.* tongue.

63, 4. *a proper man's picture*, in appearance a handsome man; *proper*, in this sense, is very frequent in Shakespeare; literally it means what belongs to a person, then what is becoming to him, and so well-looking, handsome.

65. *suit*ed, dressed; cp. *A. W. i. 1. 170*, "Virginity ... wears her cap out of fashion: richly *suit*ed but unsuitable."

66. *doublet*, an inner garment, a double to the outer one: *round hose*, or *trunk hose*, were breeches stuffed out, or expanded, to an enormous size: *bonnet*, hat, covering of the head; now used only of a woman's head-gear, or the cap worn by Highlanders.

69. a *neighbourly charity*, such kindly feeling as neighbours should have towards each other.

70. *borrowed ... Englishman*, received a box of the ear from the Englishman, which, however, though freely given, he pretended that he meant to repay some day or other.

71. *I think ... another*. I think the Frenchman received a similar loan at the hands of the Englishman, and bound himself over, by the same bond as the Scotchman, to repay the debt "when he was able." Alluding, as Warburton remarks, to the constant promises of assistance that the French gave the Scots in their quarrels with the English. The Cl. Pr. Ed. point out that "the principal was said to 'seal to' a bond: his surety sealed under."

76, 7. *when he is best ... man*: when he is at his best, i.e. in his sober moments, he is almost worthy of being accounted a man.

78. *an, if*; see Abb. §§ 101, 2.

79. *I shall make ... him*, I shall contrive to do without him.

81. *you should refuse*. "*Should* is the past tense of *shall*, and underwent the same modifications of meaning as *shall*" [which was deprived of its meaning of futurity by *will*]. "Hence *should* is not now used with the second person to denote mere futurity, since it suggests a notion, if not of compulsion, at least of bounden duty. But in a conditional phrase, 'If you should refuse,' there can be no suspicion of compulsion. We therefore retain this use of *should* in the conditional clause, but use *would* in the consequent clause: 'If you *should* refuse, you would do wrong.' On the other hand, Shakespeare uses *should* in both clauses" [as here] (Abb. § 322).

83. *for fear of the worst*, for fear the worst should happen, i.e. that he should choose the right casket.

84. *Rhenish wine*. "Doubtless this wine is mentioned because of the young German, but Halliwell gives an extract from Fynes Moryson's *Itinerary*, 1617, in which it is said that the Germans only 'sometimes and rarely drinke Rhenish wine', but 'commonly beere'" (Furness): the contrary casket, one of them that does not contain her picture.

87. *a sponge*, a drunkard; one who is constantly 'soaking.'

89. *their determinations*, each of his determination.

91-3. with no more suit ... caskets, with no further solicitation, unless it is possible to win you in some other way than that imposed by your father, which depends upon the choice made of the caskets. Grant White and others take sort in its radical sense, a lot : Lat. *sorts*.

94. Sibylla, a name by which several prophetic women were designated. Of these the most celebrated was the Cumæan Sibyl, who is here intended.

96. this parcel, this lot; the word being used as a noun of multitude may be followed by a plural verb; literally it means a small part, a particle.

97. but I dote ... absence, for whose departure I do not vehemently long.

102, 3. as I think ... called. We should now say either, 'for I think he was so called,' or 'as I think he was called.'

105. was the best deserving a, etc., the modern idiom would be either, 'was the best deserving of a,' etc., or, 'best deserved a,' etc.

107. remember him worthy, my recollection of him is that he was a person worthy.

114. with so good a heart, so gladly.

115. the other four, six others having been mentioned, Hunter thinks that the slip is due to there having been originally four only, the English and Scottish lords being added by Shakespeare, when revising the play, the better to please his audience.

116-8. if he have ... wife me, if he has the disposition of a saint, I would rather that he should act as my father-confessor in giving me absolution, which such a character might entitle him to do, rather than be my husband, which his complexion makes impossible; condition, for disposition, qualities, character is frequent in Shakespeare.

119. Sirrah, to the serving man.

120. Whiles, the genitive of 'while,' time, used adverbially, like 'needs,' 'twice,' etc.

### SCENE III.

1. ducats, a coin so called from the inscription it bore, "Sit tibi, Christe, datus Quem tu regis iste *Ducatus*," 'Ducatus' meaning a Duchy, and thence a coin struck by a duke. Halliwell quotes Robert's *Merchant's Map of Commerce*, 1638, to show that there were then two sorts of ducats, worth respectively about three shillings and fourpence, and four shillings or four shillings and twopence.

4. *the which*, see Abb. § 270.
7. *may you stead me?* is it in your power to assist me? *will you pleasure me?* will you gratify me with the loan I ask?
13. *a good man*, speaking commercially, one to be relied upon as being a person of substance.
16. *his means ... supposition*, his wealth is a matter of conjecture, not of certainty, since it is all on the seas.
18. *the Rialto*, see Introduction, p. xxv.
19. *squandered*, scattered; the original sense of the word, which is now rarely used except of profuse expenditure.
21. *land-thieves and water-thieves*, the old copies read 'water-thieves and land-thieves'; I have followed Staunton, Dyce, and others, in transposing the words, since pirates can apply only to *water-thieves*.
25. *Be assured you may*, of course you may, no doubt you may.
- 26, 7. *I will ... me*: I will make sure that I may; I will put the matter beyond all doubt; and in order to do so, I will act cautiously and ponder over it awhile. *May I speak*, can I speak with Antonio? will you tell me where I may find him?
29. *pork*, an abomination to Jews; for the miracle in which Christ, when casting out the devils with which two men were possessed, caused them to enter into a herd of swine, see *Matthew*, viii. 28-32.
30. *the Nazarite*, this term is now used only of those who bound themselves by a vow not to touch wine; but Chasco, quoted by Furness, shows that in Shakespeare's day it also meant an inhabitant of Nazareth, and is so used in the versions of the Bible previous to that of 1611.
36. *a fawning publican*. The Cl. Pr. Edd. point out the strangeness of the combination of *fawning* with *publican*, since the "the publicani, or farmers of taxes, under the Roman government, were much more likely to treat the Jews with insolence than with servility"; and though Elze remarks that in the parable, *Luke*, xviii. 10-14, the publican is represented as 'fawning' upon God, there seems little doubt that Shakespeare, though probably referring to that parable, must also have had in his mind the cringing meanness of the innkeepers or publicans of his own day.
37. *for, because*; see Abb. § 151.
38. *in low simplicity*, with foolish humility. On usury in Shakespeare's day, see Bacon's *Essays, Of Usury*. Donce quotes Thomas' *History of Italy*, 1561, to show that in Venice the rate of interest at that date among the Jews was as high as fifteen per cent.

40. usance, usury, interest.

41. catch him on the hip, get him at an advantage; a metaphor taken from wrestling, in which the combatant who got his adversary across his hip was in a position to throw him.

42. feed fat, thoroughly satisfy.

44. well-won thrift, profit made with much trouble and industry.

48. I am debating ... store, I am reckoning up in my mind what ready money I have at present.

49. by the near ... memory, as nearly as I can reckon from memory, without having my books to refer to, or counting my bags.

50. the gross, the full sum.

51. What of that? But that does not matter at all.

52. Tubal. Furness points out that "in *Genesis*, x. 2, Tubal is enumerated among the sons of Japheth, and Chus or Cush, afterwards mentioned by Jessica, is among the sons of Ham."

53. But soft! But wait a moment! how many ... desire, how many months do you wish should be allowed for payment?

54. Rest you fair, may God render you happy, a salutation in meeting, and still oftener in parting; cp. *A. Y. L.* v. l. 65, "God rest you merry;" *M. M.* iv. 3. 186, "rest you well;" *A. C.* i. l. 62, "rest you happy."

57. excess, interest; that which is over and above the amount borrowed or lent: for *of*, followed by a verbal noun, see Abb. § 178.

58. ripe wants, pressing necessities; wants that have come to that stage at which they must be supplied.

59. a custom, that which is customary with me; my usual practice: possess'd, acquainted, informed; as frequently in Shakespeare.

60. How much ye would? what sum you desire?

63. let me see; let me consider.

64. methought, on the frequency of impersonal verbs in an early stage of a language, see Abb. § 297.

65. Upon advantage, at interest: I do never use it, it is not my custom; 'use' in the present tense, in this sense, is now almost obsolete, though common in the past tense.

66. grazed, took out to pasture and tended them there; the verb is used both transitively, as here, and also intransitively of the sheep themselves.

67. This Jacob ... possessor; this Jacob that I speak of was, owing to the wise stratagem of his mother, the third in succes-

sion to Abraham's property. The order of succession was, first, Abraham; second, Isaac, his son: the third should have been Esau, Isaac's eldest son. He, however, when faint with hunger, had sold his birthright to Jacob for a mess of pottage, and by the cunning of his mother, Rebecca, obtained his father's blessing when on the point of death; see *Genesis*, xxv., xxvii: as his wise, etc., for so his wise, etc.

70. *And what ... interest?* What about him? what has his being third possessor to do with taking interest?

73. *were compromised*, had entered into a mutual agreement; the literal meaning of the word. Nowadays a 'compromise' means the settlement of a dispute by mutual concessions; while to 'compromise' a person is to put him in an equivocal position.

74. *eanlings*, the new-born lambs: 'eanling' or 'yeanling' from 'ean' or 'yea,' to bring forth young, with the double suffix *-ling*, as in 'tanling,' i.e. one tanned or browned by the sun (*Cymb.* iv. 4. 29), 'darling,' 'gosling,' etc.: *pled*, parti-coloured.

75. *Should fall ... hire*, should, when born, be Jacob's reward for tending the sheep; for *fall*, in this sense, cp. below, l. 79, "*Fall* parti-coloured lambs," though there the verb is transitive.

76. *peel'd me*, for other instances of this enclitic use of 'me,' see Abb. § 220.

77. *fulsome*, the modern sense of this word is cloying, superabundant; here it seems to be used rather in the sense it had in M. E., viz. prolific. For the story, see *Genesis*, xxx. 32-41.

79. *Fall*, drop; the word is frequently used by Shakespeare with a transitive sense, as here.

81. *thrift*, gain; more properly 'frugality,' of which gain is the result. Between the taking of interest and Jacob's conduct in this matter, "the only resemblance," remarks Eccles, "seems to be a supposed appetite for gain in each, and a diligent exercise of the means of obtaining it: and of these, Shylock evidently wishes to establish the justification upon the authority of so venerable a character."

84. *But sway'd ... heaven*. A matter entirely under the control and shaping of Providence; not a matter, like the taking of interest, entirely in the hands of man.

85. *Was this ... good?* was this instance of Jacob's cunning introduced in order to justify the taking of interest?

86. *Or is ... rams?* "Gold and silver representing the single idea 'money' have the singular 'is.' Shylock says, 'I make it breed as fast'" (Cl. Fr. Edd.).

90. *producing holy witness*, adducing evidence derived from a

sacred source; Shakespeare uses witness of testimony as well as of the person who bears testimony.

92. goodly, well-looking: heart, core.

93. O, what...hath! O, what a specious appearance dishonesty puts on! The application is to this particular instance of dishonesty, not to dishonesty in general.

94. round, full, large; cp. *H. VIII.* v. 4. 84, "on your heads Clap round fines for neglect."

95. from twelve, deducted from, out of, the twelve; interest being calculated by the year.

96. beholding, the active participle, originated in a mistake for 'beholden,' the passive participle, in the sense of under an obligation, a sense which is not found in other parts of the verb, though a natural one of *be-hold*. The word in this form and with this sense is very frequent in Elizabethan literature.

97. many a time and oft, very frequently indeed.

98. rated, reproached, scolded.

100. Still...shrug. I have always endured your reproaches with patience, merely shrugging my shoulders without any attempt at reply. Malone compares Marlowe's *Jew of Malta*, ii. 3. 24, "I learned in Florence how to kiss my hand, *Heave up my shoulders* when they call me dog."

101. sufferance, patient endurance: badge, distinctive mark; so, *Sonn.* xlv. 14, "tears" are called the "badges" of "woe": tribe, not one particular tribe of the Jews, but the race generally.

103. gabardina, a kind of large, loose cloak; not peculiar to Jews; Span. *gabardina*, a sort of cassock with closely buttoned sleeves.

104. And all...own. And all this you did merely because I have made use of, turned to good account, that which belongs to me.

106. Go to, here a phrase of reproof, impatience; sometimes of exhortation.

107. we would have moneys, we desire to borrow certain sums of money from you: you say so, *you*, emphatically.

108. did void...beard, spat upon me.

109. foot me, spurn me with your foot; cp. *Cymb.* iii. 5. 148, "to the court I'll knock her back, *foot* her home again."

110. your suit, what you seek of me.

111. What should I say to you? What answer ought you to expect from me?

114. in a bondman's key, with the accents of a slave.

115. With bated breath, lowering my voice from awe of you.

121. *like*, likely.

124. *As to thy friends*, as if you were obliging a friend.

124. 5. *for when ... friend?* for when did a friend take of a friend, in return for barren metal, the fruitful increase of interest? This seems to be the meaning if we retain the reading of the quartos, *for barren metal*: the folios give *of barren metal*, i.e. something bred of barren metal; the general sense being the same.

127. 8. *Who, if he ... penalty*. Apparently a confusion of constructions between, 'Of whom, if he break, you may, without being ashamed of it, exact the penalty,' and 'Who, if he break, may without your being ashamed of it, be called upon to pay the penalty.'

128. *how you storm!* what a passion of rage you are in!

129. *I would be*, I should like to be.

130. *Forget ... with*, forget the insults you have cast upon me.

131. *no doit*, not a farthing, as we should say now; *doit*, a Dutch coin, of which, according to Coryat, eight go to a stiver, and ten stivers make an English shilling; little more therefore than half a farthing.

133. *This is ... offer*. This offer of mine is pure kindness: *This were kindness*. This, if you really mean it, would be kindness.

134. *notary*, scrivener; one who draws up bonds, agreements, etc.

135. *Your single bond*, probably means, as the Cl. Pr. Edd. explain it, "a bond with your own signature attached to it, without the names of sureties": *in a merry sport*, for the mere fun of the thing.

138. *Express'd in the condition*, set down in the contract.

139. *Be nominated*: "not *nominated for*, but *forfeit for*, i.e. 'the forfeit nominated shall be for,' etc. ... In fact 'nominated' really belongs much earlier: 'and (in a merry sport) let it be nominated, that if ... the forfeit [shall] be for,' etc. This is the way 'nominated' is used in iv. i. 273" (Allen): equal, "exact" (Schmidt), which seems a better explanation than that of "equivalent for the debt."

141. *pleaseth me*, sc. *it* pleases me.

142. *seal to*, put my seal to.

145. *dwell*, continue, remain.

149. 50. *I do expect ... bond*. I expect a reimbursement of many times the value of this bond in the profit upon my 'ventures' at sea.



150. what these Christians are, what a strange unfeeling race these Christians must be.

151. Whose, seeing that their: teaches, probably dealings, is here equivalent to 'custom of hard dealing,' as the Cl. Pr. Edd. explain; others take teaches as an instance of the Northern Early English plural in -s.

153. break his day, go beyond the time at which payments fall due.

154. the forfeiture, the penalty due.

156. Is not ... neither, a thing neither so much worth thinking about nor capable of such use.

157. muttons, beefs, we speak of 'sheep' and 'oxen' as living animals, but of their flesh as 'mutton' and 'beef,' though the plural 'beeves' is still in use for oxen; Shakespeare uses a 'mutton' for a sheep, e.g. *A. Y. L.* iii. 2. 57, "the grease of a mutton," and in *i. H.* IV. iii. 3. 199, Prince Henry calls Falstaff "my sweet beef!" So Fletcher's *Beggars' Bush*, ii. 3, "The beefs and muttons that your grounds are stor'd with."

158. To buy ... friendship. In order to win his regard, I stretch my friendship to this extent, i.e. of lending the money without interest.

159. it, my friendship: so, well and good.

160. And, for ... not. And, for the love I bear you, I pray you not to wrong me by misunderstanding my motives.

164. purse ... straight, quickly put the money up in a bag and bring it.

165. See to ... knave, and will look to my house which has been left in the charge of a reckless scamp upon whom I can place no reliance. For adjectives, having both an active and a passive sense, as fearful here, see Abb. § 3; presently, almost immediately.

169. I like not ... mind. When I hear fair words used by one whom I know to be a villain, it makes me apprehensive. Funniness thinks that perhaps terms alludes to the terms of the bond.

170. no dismay, nothing to dismay, frighten us.

#### ACT II. SCENE I.

1. *Mislike*, dislike; as in *i. H.* VI. i. 1. 140, "'Tis not my speeches that you do *mislike*"; *A. C.* iii. 13, 147, "If he *mislike* My speech and what is done," complexion, a quadrisyllable.

2. The shadow'd ... sun, which is but the dark livery put upon me by the bright sun; he speaks of himself as the retainer, servant, of the sun, and of his colour as the garb of his service;

burnish'd, in *V. A.* 858, it is the "cedar-tops and hills" that are "burnish'd" by the sun.

3. whom, for other instances of 'who' personifying irrational antecedents, see *Abb.* § 264: near bred, born and brought up in a country to which the sun is nearer than in these more northern climes.

5. scarce thaws, has so little power as scarcely to be able to thaw.

6. make incision. "It is customary in the east for lovers to testify the violence of their passion by cutting themselves in the presence of their mistresses" (*Harris*). Monk Mason also points out that it used to be a practice of young gallants in England to stab themselves in the arms, or elsewhere, in order to drink the healths of their mistresses, or write their names, in their own blood.

7. reddest, red blood being considered a sign of high courage.

9. fear'd, terrified; *Abbott*, § 291, points out that to 'fear' is not a case of an intransitive verb converted into a transitive verb, it having the sense of 'frighten' in *A. S.* and *E. E.*

10. best regarded, most highly admired.

12. Except ... thoughts, unless by doing so I might win your love; probably, as the *Cl. Fr. Edd.* points out, with an allusion to thieves disguising themselves in order to escape detection.

13. In terms of choice, in the matter of choosing; a periphrastical expression meaning little more than 'in choosing.'

14. By nice ... eyes; by the fastidious guidance of the eye, as is so often the case with young maidens.

15. the lottery of my destiny, the lottery by which my destiny is to be decided.

16. Bars me ... choosing, deprives me of the right of choosing according to my own will. "Verbs of ablation, such as *bar*, *banish*, *forbid*, often omit the preposition before the place or inanimate object" (*Abb.* 198).

17. scanted, limited.

18. hedged, confined, fenced in; wit, wisdom, foresight.

19. His wife, the wife of that man; for *his*, *her*, etc., the genitive of *he*, *she*, etc., used as the antecedent of a relative, see *Abb.* § 218.

20-2. then stood as fair ... affection, would in that case have had as good a chance of winning my love as any of those who have come with that object; which she might well say with truth, considering her feelings towards all the suitors who had hitherto presented themselves. For stood as fair, cp. i. *H. IV.* v. 3. 29, "Our soldiers stand full fairly for the day," i.e. by their courage have a fair chance of gaining a victory.

24. By this, *i.e.* I swear by this: *scimitar*, the curved sword in use in the East; probably, according to Skeat, from the Persian *shimshtir*, *shamshtir*, a sword.

25. the *Sophy*, or *Sufi*, a title borne by the Shahs of Persia, literally meaning 'a wise man.' "The first monarch who bore the name was Ismael Sophi, the founder of the Suffavian dynasty, at the beginning of the 16th century ..." (Cl. Pr. Edd.).

26. That *won*, *who* won, *sc.* the Persian prince; not, *which* won, *sc.* the scimitar: *Solyman*, there were several Sultans of this name, but there may be here, as the Cl. Pr. Edd. think probable, a special reference to "the unfortunate campaign which Solyman the Magnificent undertook against the Persians in 1535."

27. *outstare*, look down by staring, force to drop by the greater fierceness of my look.

31. *alas the while!* alas for the time; like 'woe worth the while!' 'woe the while!' meaning no more than 'alas!'

32, 3. *play ... man*, play at dice to see which is the better man, which of the two is the more fortunate. *Lichas*, the attendant of Hercules, who brought his master the poisoned garment that caused his death.

33, 4. the greater ... hand: the higher throw of the dice may, by luck, be made by the weaker hand: 'not turn away from,' but 'be turned up by.'

36. *blind ... me*, if I commit myself, as is necessary in the present case, to the direction of fortune, who, being blind, cannot distinguish the worthy from the unworthy,

42. *In way of marriage*, in the matter of marriage: *be advised*, consider well what you are about to do, do not act precipitately; *advised*, as an adjective = *circumspect*, is frequent in Shakespeare, and we still use the adverb in much the same sense.

43. *Nor will not*, nor will I do so, *i.e.* speak in way of marriage, etc. For the emphatic double negative, see Abb. § 406.

44. *temple*, for church, occurs several times in Shakespeare, *e.g.* *M. A.* iii. 3. 172, *A. Y. L.* iii. 3. 50, though more commonly in those plays in which the scene is Rome or Greece, and the word therefore to be expected.

45. *Good fortune then!* May good fortune then attend me!

46. *To make ... men*. To make me the happiest or the unhappiest of mortals. For other instances of the ellipsis of the superlative inflection, see Abb. § 398. Properly speaking, good fortune could only be invoked for the former of the two alternatives; but Morocco is so convinced of his deserts that he almost takes it for granted that that alternative will be his, and the words are equivalent to 'To make me the happiest, and not the unhappiest, of men.'

## SCENE II.

1. *will serve*. Halliwell would insert 'not' before *serve*; but Launcelot's mind was no doubt already made up, though he goes through a pretended deliberation between obeying the dictates of conscience and yielding to the temptation of the fiend.

5. *take the start*; *sc.* which is necessary.

8. *with thy heels*, kicking out your heels at it, *i.e.* as at some animal following him behind, *i.e.* spurning the idea with the utmost scorn; cp. *M. A.* iii. 4. 51, "*I scorn that with my heels.*"

9. *pack*, be off quickly: '*Via!*' a word of encouragement used to horses, or "by a boat's crew when redoubling their stroke or pulling more vigorously" (Nicholson), like the modern 'give way.'

10. *for the heavens*, a petty oath, by heaven, as we now say.

11. *hanging about ... heart*, an humorous way of saying, 'clinging to my heart, and refusing to be shaken off.'

14. *did something smack*, had in his nature some taste of, some natural inclination towards,—villany (he means); cp. *K. J.* i. 1. 209, "And so am I, whether I *smack* or no," *sc.* of "observation."

15. *grow to*, had some tendency towards.

18. *to be ruled*, if I were ruled, or, in being ruled; for the infinitive in this indefinite sense, see Abb. § 356.

19. *God bless the mark*. An allusion to marks on the body superstitiously believed to be ominous. This belief is still prevalent among the Keltic population of Ireland; and when a child is born with one, it is customary for the midwife to touch it, saying "God bless the mark!" With this superstition is blended that of the "evil eye"; and should any one laugh at such a mark, and the bearer of it fall ill, the illness is believed to be due to the "evil eye." Cp. i. *H. I'*, i. 3. 56, *R. J.* ii. 3. 53, *Oth.* i. 1. 32, *T. G.* iv. 2. 21.

21. *saving your reverence*, if I may say so without disrespect, with a proper regard for the respect due to you. An apologetic expression for the use of a colloquial or vulgar word: cp. l. 116, below.

23. *incarnal*, the folios, and the quartos with the exception of the first, give 'incarnation,' which some editors prefer. So, in *H. V.* ii. 3. 34, the Hostess, misunderstanding 'incarnate,' says, "'A could never abide *carnation*;' 'twas a colour he never liked": in my conscience, upon my conscience assuredly.

25. *to offer*, in offering, in being so ready to, etc.

30. *sand-blind*, "a vulgar phrase for purblind, as *stone-blind* is for those who are quite blind: Launcelot finds a blind between these which he calls high-gravel blind" (Capell): ~~sand-~~ in this

phrase has been supposed to be the A. S. *scim*, (Lat. *semi*, Gk. *ἡμι*, half), as in *scim-civic*, *scim-wis*, etc.

31. by confusions, Launcelot's amusing adaptation of the phrase 'to try conclusions,' which occurs in *Hamlet*. iii. 4. 195.

36. of no hand, in neither direction, neither to the right nor to the left; of=on.

38. *sonties*, probably a corruption of F. *santé* (health) or sanctity. Allen however explains it 'By God's dear saints,' 'saint' =(as in Scotch) 'saunt,' and 'sauntie' being a diminutive, as in Scotch, used in an endearing sense. He compares "By'r Lakin," i.e. by our little lady, the Virgin Mary.

39, 40. whether one ... or no? whether one Launcelot, who lives with him as his servant, is with him still or has left his service?

42. raise the waters, *sc.* in his eyes.

44. No master, not one entitled to the term 'master,' which belonged properly to esquires and other gentlemen.

46. well to live, with every prospect of a long life before him.

47. a', sometimes with the apostrophe before, sometimes after it, and sometimes with no apostrophe at all, is found in old English not only for 'he,' but for 'she,' 'it,' 'they.'

49. Your worship's ... Launcelot, by whom you mean your friend Launcelot; the old man refusing to apply the term "Master" to his son.

53. Ergo, Master Launcelot. "The humour here, which consists in Launcelot's determination to be dignified by the title of *master*, and the old man's unwillingness so to honour him, is less apparent in writing than in acting, where the *Master* Launcelot can be rendered sufficiently emphatic" (Staunton).

62. a hovel-post, a post supporting a hovel or shed. Furness quotes Cotgrave: "*Escraigne*, A little hovell made of poles set round with their ends meeting at the top, and covered with turves, sods, etc., so thicke that no weather can pierce it."

67. Do you not know me, the insertion of not is due to Dyce, and seems necessary to the sense: father. "twice," remarks Grant White, "Launcelot calls Gobbo father, and yet the old man does not even suspect with whom he is talking; the reason of which is the ancient custom, almost universal among the peasantry, of calling all old people father or mother."

70. will come, is certain to come.

75. fooling, nonsense.

76. your boy ... shall be, an inverted climax suitable to Launcelot.

80. the Jew's man, i.e. servant; cp. *H. V.* ii. 3. 32, where the

Boy plays upon the two senses of the word, "I am boy to them all three: but all they three, though they would serve me, could not be *man* to me; for indeed three such antics do not amount to a man."

82. *Her name ... indeed: i.e.* your knowing her name is some proof that you are Launcelot.

83, 4. *Lord ... be!* may the Lord be worshipped! Good gracious! an exclamation of astonishment upon feeling what he supposes to be Launcelot's beard; the stage tradition, according to Staunton, making him "kneel with his back to his sand-blind old Father, who, of course, mistakes his long back hair for a beard, of which his face is perfectly innocent."

85. *all-horse*, or '*hill-horse*,' a horse that goes between the shafts. The former term, says Furness, is still in use in parts of America.

87. *It should seem*, it must evidently appear: *grows backward*, grows shorter instead of longer; though with a pun upon *backward*.

88. *of his tail*, on his tail; see Abb. § 175.

92. '*gree*, for other instances of the dropped prefix, see Abb. § 460.

93, 4. *I have set up my rest*, I have determined: a term taken from gaming, where 'to set up the rest' is to name the wager to be played for. Furness suggests that the origin of such use may have been in military language for setting up the rest upon which the old matchlocks were placed when about to be fired: *some ground*, some distance: *a very Jew*, a real Jew, stingy to the last degree.

97. *you may tell ... ribs*. Launcelotese for 'you may easily count my ribs with your fingers,' such a skeleton have I become in his service.

98. *give me*, for *me* in the sense of 'for me,' 'to oblige me,' see Abb. § 220.

100. *as God ... ground*. According to "M," quoted by Knight, "a characteristic speech in the mouth of a Venetian," ground to run upon being a scarce commodity in Venice. Cp. *R. II.* i. 3. 251, 2, "My lord, no leave take I; for I will ride, *As far as land will let me*, by your side."

101. *to him*, quickly go up to him, and urge my desire to become his servant: *I am a Jew if, I, etc.*, *i.e.* may I be accursed, if I, etc. Cp. *M. A.* ii. 3. 272, "if I do not love her, *I am a Jew*."

104. *at the farthest*, at the latest.

105. *put the ... making*, give orders for the liveries to be made up.

109. *Gramercy!* Fr. *grand merci*, great thanks: would'st thou, do you desire, etc.

111. *man*, servant: as in l. 80.

113. *infection*, affection, desire.

114. *the short and the long*, more usually 'the long and the short,' what Parolles, *A. W.* ii. 3. 34, affectedly calls "the breff and the tedious."

118. *are scarce cater-cousins*, are not by any means on the best of terms. The derivation and original meaning of the expression *cater-cousins* are uncertain. "A term formerly applied to persons on terms of 'cousinship,' intimate friendship or familiarity with each other, who, though not cousins by blood, were 'next cousins' in some respect, or perhaps called each other 'cousin' from some community of life, interests, or employments" ... (Murray, *Eng. Dict.*).

120. *frutify*, probably for 'certify.'

122. *a dish of doves*, a pair, or more, of doves, sufficient to make a dish of. C. A. Brown remarks that "A present thus given, and in our days too, and of doves, is not uncommon in Italy."

124. *impertinent*, pertinent.

126. *yet poor man*, as though he were stating something to his credit, such as "honest man," "wise man."

129. *defect*, purport, essence.

132. *preferr'd thee*, not merely 'recommended for employment,' a frequent sense in Shakespeare, but 'advanced,' 'promoted,' as the next words show. The term is still used of a clergyman being 'preferred' to a living.

132-4. *if it be ... gentleman*, if leaving the services of a rich Jew for that of one so poor as I am, can be called preferment.

135-7. *The old proverb ... enough*. "The old proverb referred to is 'The Grace of God is better than riches,' or, in the Scot's form, 'God's grace is gear enough'" (Staunton); *parted*, shared between you.

139. *take leave*, get your permission to leave his service and bid him farewell.

141. *More guarded*, more richly trimmed; the trimmings or facings serving to protect the material of the dress. For the word in a literal sense, cp. ii. *H. IV.* iv. 1. 34, "*guarded with rags*"; and in a figurative sense, *K. J.* iv. 2. 10, "*To guard a title that was rich before.*"

142. *Father, in, go in*, the verb of motion being omitted, as frequently with prepositions and adverbs: I cannot ... *no*; *said*

ironically, and equivalent to, you fancied I was quite unable to speak for myself; now you see how mistaken you were.

143. *if any man ... book*. Probably the best interpretation of this passage is, 'There is no hand so fair in its indications of fortune as mine, because it offers to swear that I shall have good luck'; which doth being taken as=for it doth. According to some commentators there is an ellipsis after *table*, according to others, after *book*, in both cases to be filled up by 'I am much mistaken,' or 'I'll be hanged.' The *table* is the palm of the hand extended, and Johnson supposes that Launcelot, in opening his hand to inspect it with a view to ascertain his fortune, as in palmistry, is reminded of the action of raising the hand to lay it on the Bible, in judicial attestations. Launcelot's language must not be scanned very closely.

145. *go to*, said to himself in congratulation; a phrase of exhortation or reproof very frequent in Shakespeare: *simple line of life*, in palmistry, the science which pretends to interpret a man's fortune by the lines in his hand, the *line of life*, indicating the length and character of that life, is that which runs in a curve from the ball of the forefinger across the whole palm or 'table' of the hand; *simple*, poor, is here used, like a small trifle, with mock modesty for 'abundant,' 'fortunate.'

146. *a small ... wives*, a mere nothing, 'a poor pennyworth,' as Portia says in i. 2. 77. Halliwell quotes Saunders' *Chiromantie*, "Long and deep lines from the Mount of Venus [the ball of the thumb] towards the line of life, signifieth so many wives. . . . These lines visible and deep, so many wives the party shall have": alas, again said in pretended depreciation of the fortune awaiting him.

147. *a simple coming in*, but a petty inheritance.

149. *with the edge of a feather-bed*. "A cant phrase to signify the danger of marrying" (Warburton). In *H. V.* iii. 6. 50, Pistol absurdly talks of "*edge of penny cord*": *simple scapes*, escapes that are nothing to boast of.

150. *a woman*, *sc.* as she is generally represented.

150. 1. *she's a good ... gear*, she's not a bad sort of a wench in this matter at all events, *i.e.* in what she promises; for *gear*, see note on i. 1. 160.

152. *in the ... eye*, in an instant, immediately. Cp. Tennyson, *The Gardener's Daughter*, 121, "And ere a star can wink, beheld her there."

153. *think on this*, attend to this matter carefully.

154. *bestow'd*, *i.e.* on board ship in preparation for their voyage.

156. *feast*, transitive, entertain at supper.



156. *hie thee*, hasten.

161. *you have obtain'd it*, i.e. it is only necessary for you to make the request to have it granted at once.

163. *why, then you must*, if you must, as you say, why, you must: *hear thee*. "Verbs followed by *thee* instead of *thou* have been called *reflexive*. But though '*haste thee*,' and some other phrases with verbs of motion, may be thus explained, and verbs were often thus used in E. E., it is probable that '*look thee*,' '*hark thee*,' are to be explained by euphonic reasons. *Thee*, thus used, follows imperatives which, being themselves emphatic, require an unemphatic pronoun. The Elizabethans reduced *thou* to *thee*. We have gone further, and rejected it altogether." (Abb. § 212.)

164. *too rude and bold*, too rough and plain-spoken.

165. *Parts that ... faults*; manners which are in keeping with your open nature, and which to us, who know the worth of that nature, do not appear as faults.

169. *liberal* is here generally explained as 'gross,' 'coarse,' 'licentious.' Furness, however, points out with truth that such adjectives are too strong for Bassanio's friendly remonstrance, and that our modern 'free and easy' is more the meaning of the word: take pain, make an effort; elsewhere in this phrase Shakespeare uses the plural 'pains' in a singular sense, except in *H. VIII.* iii. 2. 72.

170. 1. *To allay ... spirit*, to qualify the exuberant buoyancy, of spirit with some show of restraint; for *allay*, cp. *Cor.* ii. 1. 53, "One that loves a cup of hot wine with not a drop of *allaying* Tiber in't." For the thought Steevens compares *Ham.* iii. 4. 123, "Upon the heat and flame of thy distemper Sprinkle cool patience."

171. 2. *Iest ... I be misconstrued*, for fear that people think me a riotous fellow like yourself.

175. *with respect*, in a decorous manner: but now and then, only very occasionally, at rare intervals.

176. *Wear*, carry about with me as if a regular part of my costume: *demurely*, soberly; '*demure*' from O. F. *de murs*, i.e. *de bons murs*, of good manners.

177. *while grace is saying*, while grace (i.e. thanks to God before and after meals) is being said: *hood mine eyes*, reverentially hold my hat before my face. In Shakespeare's day men wore their hats during dinner-time, but took them off while grace was being said.

178. *sigh*, i.e. give evidence of my seriousness.

179. *all the ... civility*, all those manners which good breeding dictates.

180. 1. *Like one ... grandam*, like one who is thoroughly

practised in putting on the appearance of gravity in order to win the good-will of his grandmother; studied is a technical term of the theatre for having got up a part; cp. *Macb.* i. 4. 9, "As one that had been *studied* in his death To throw away the dearest thing he owed As 'twere a careless trifle": sad ostent, display of serious behaviour.

182. your bearing, how you bear yourself, behave yourself.

183. Nay, but ... to-night. Well, but I make exception of to-night. I am to be allowed to be as free and merry as I like to-night so long as I behave myself with decorum when I get to Belmont: gauge me, form your opinion of me.

184. that were pity, it would be a mistake for you to be serious to-night.

184, 5. to put on ... mirth, to indulge in the wildest possible mirth; for the metaphor, cp. *M. A.* iv. 1. 146, "attired in wonder"; *Macb.* i. 7. 36, "Was the hope drunk wherein you dressed yourself?"

186. purpose merriment, mean to enjoy themselves thoroughly.

### SCENE III.

1. thou wilt, you are determined to.

3. Didst rob ... tediousness, lessened in some degree its dreariness.

5. soon at supper. "As this supper was to be ready at farthest at five of the clock, it is not impossible that 'soon' may here be used in its ordinary sense; but I think it more likely that its meaning is the same as in *Oth.* iii. 4. 229, 231 [198, 200 Globe Ed.]: at nightfall, 'ad primam vesperam'" (Furness).

10. tears ... tongue, my tears express the feelings which from sorrow my tongue cannot utter. The Cl. Pr. Edd. and Schmidt take exhibit as Launcelot's mistake for 'inhibit,' but Launcelot "sometimes deviates into sense," and here his feelings really seem too strong for him.

11, 2. But, adieu: ... spirit, i.e. but farewell, for I must not stop longer or my grief will unman me still further.

14. Alack, generally regarded as a corruption of 'alas,' but, according to Skeat, more probably a corruption of 'ah! lord,' or to be referred to the M. E. *lak*, signifying loss, failure, etc., the word thus signifying 'ah! failure,' or 'ah! a loss': what heinous sin, how hateful is my sin; heinous, F. *haine*, hate.

16, 7. But though ... manners. But though by birth I am my father's child, I am in no way kindred to his disposition.

18. I shall end this strife, there will be an end to this contest in my mind between duty to my father and love for Lorenzo.

## SCENE IV.

1. Nay, ... supper-time, said in answer to some objection made by Gratiano; we should now say 'at supper-time'; see Abb. § 161.

4. we have ... preparations, our preparations are not yet complete.

5. We ... spoke us may perhaps mean, as Steevens explains, 'we have not yet bespoke us,' i.e. ordered beforehand for our masque, in which case of will be used partitively; but the phrase is an unusual one. Walker and Furness approve of Pope's 'as' for us.

6. 'Tis vile ... order'd, the masque will be worse than a mistake unless we can manage to arrange everything with grace and skill; quaint, from O. F. *coint*, quaint, neat, trim, which again is, according to Skeat, from Lat. *cognitus*, known, famous, though confused with the Lat. *comptus*, neat.

7. undertook, for other instances of the curtailed form of the past participle, see Abb. § 343.

9. To furnish us, to get together everything necessary for our purpose; us, reflexive.

10. to break up this, break the seal and open this; so, *W. T.* iii. 2. 132, "Break up the seals and read": it shall seem to signify, merely Launcelotese for 'it will show.'

12. hand, handwriting.

13. it writ on, *sc. that* it wrote upon, a word which Hamner inserted, and without which Lettsom remarks that "the accent would be placed wrong in the line": writ, the more usual form in Shakespeare.

15. By your leave, with your permission I will be off.

19. Hold here, here catch hold of this; generally in this sense in the imperative, as here, and frequently followed by the personal pronoun 'thee,' not 'thou,' or 'you.'

22. you, reflexive.

23. of, frequently in Elizabethan English of the instrument as well as the agent; see Abb. § 171.

24. straight, straightway, immediately.

26. some hour, "some being frequently used with numeral adjectives qualifying nouns of time, as 'some sixteen months' (*T. G.* iv. 1. 21), is also found, by association, with a singular noun of time: 'Some hour before you took me,' *T. N.* ii. 1. 22; 'I would detain you here some month or two,' *M. V.* iii. 2. 9" (Abb. § 21).

29. needs, necessarily; the genitive case used adverbially: directed, given instructions.

33. come to heaven, manage to get to heaven.

35. And never dare, probably, 'and never *will* misfortune dare,' though possibly the subjunctive: cross her foot, cross her path, come in her way.

36. she, *sc.* misfortune.

37. faithless, not 'untrustworthy,' but without religious (*i.e.* Christian) faith, unbelieving: she, *sc.* Jessica.

39. shall, "meaning 'to owe' is connected with 'ought,' 'must,' 'it is destined.'... Hence *shall* was used by the Elizabethan authors with all three persons to denote inevitable futurity without reference to 'will' (desire)" (Abb. § 315).

## SCENE V.

1, 2. Well, thou ... Bassanio:--*i.e.* you *imagine* you have made a good exchange of masters in leaving my service for that of Bassanio, but when you *see* the real state of things, you will find how mistaken you are.

3. What, Jessica! calling out to her with impatience at her not appearing: gormandise, this of course is from the Jew's thrifty point of view; from Launcelot's point of view, he had been "famished," see above, ii. 2. 96.

5. rend apparel out, so quickly wear out the clothes given you that one might fancy you purposely tore them.

9. without bidding, without being ordered; of your own accord.

11. bid forth, invited out; cp. *J. C.* i. 2. 293, "*Cas.* Will you sup with me to-night, Casca? *Casca.* No, I am *promised forth.*"

13. they flatter me, they have invited me merely in order to cajole me.

16. Look to my house, take good care of the house, see that no thieves get in: right loath, very loath.

17. There is ... rest, there is some mischief afoot which will cause me trouble; a-brewing, on, or in the act of, brewing; see Abb. § 24; towards, in the direction of, and so against.

18. to-night, last night; the phrase meaning merely 'for the night,' may refer to the present, the past, or the future, and in all of these senses we find it frequently in Shakespeare. For dreaming of money the Cl. Pr. Edd. quote Artemidorus, *The Judgement or Exposition of Dreames*, "Some say that to dreame of money and all kind of coyne is ill."

20. reproach, approach.

21. *So do I his*, Shylock pretends to take the word in its proper sense, he being late in going to the supper.

22. *And*, probably here = 'an,' on which see Abb. § 101.

23. *it was not for nothing*, i.e. it indicated something unusual about to happen, bleeding of the nose being formerly considered ominous.

24. *Black-Monday*, Easter Monday, so called, says Stowe, because that day, April 14, 1360, when Edward the Third, "with his host, lay before the city of Paris, was full dark of mist and hail and so bitter cold that many men died on their horses' backs with the cold."

25. *falling out ... afternoon*, of course mere nonsense.

27. *Hear you me*, listen carefully to what I say.

29. *the wry-neck'd fife*, here *fife* probably means fife-player, as 'drum' is used by Shakespeare for 'drummer,' 'trumpet' for 'trumpeter.' Boswell quotes Barnaby Rudge's *Aphorismes*, 1618, "A *fife* is a *wry-neckt* musician, for he always looks away from his instrument." Others suppose that the instrument itself was meant, and that Shylock refers to fifes which had curved mouth-pieces.

30. *casements*, windows; properly the frame forming a window, or part of a window, which opened on hinges attached to the upright side of the frame in which it was fixed; cp. *M. N. D.* iii. 1. 57, "Why, then may you leave a *casement* of the great chamber window, where we play, open."

32. *varnish'd faces*, painted to resemble masks; cp. ii. 9. 49.

33. *shallow foppery*, frivolous and fantastic amusement like that of masquerading.

34. *Jacob's staff*, a reference to the staff by help of which Jacob passed over Jordan. The phrase was also used for a pilgrim's staff, either from the frequent pilgrimages to St. James of Compostella, or because the Apostle St. James was usually represented with one; and further for an astronomical instrument which resembled it in shape.

35. *I have ... forth*, I have no inclination to take part in this banquet away from home. For *of*, = *for*, see Abb. § 174.

39. *at window*, we should now say 'at the window': for all this, in spite of your father's prohibition.

42. *will be worth, who will be worth: worth a Jewess' eye*, worth your looking at; but also with an allusion to the proverb 'worth a Jew's eye,' i.e. something very precious,—a proverb said to have arisen from the sums Jews were ready to pay rather than suffer such mutilation as King John practised upon them to extort money.

43. *That fool ... offspring*, Hagar was bondswoman to Sarah, Abraham's wife, and by him had a son, named Ishmael, who afterwards, when Sarah bore Isaac, was driven out into the wilderness; his descendants, the Ishmaelites, being despised by the Israelites, the descendants of Isaac.

45. *The patch*, fools are said to have been so called from the patched or motley coats worn by them: *kind enough*, good-natured enough.

46. *Snail-slow in profit*, in everything that concerns his master's profit, as slow as a snail.

47. *The wild-cat*, "which prowls and preys by night, sleeps by day" (Cl. Fr. Edd.): *drones ... me*, in my hive of industry I allow no place for lazy drones like him.

48-50. *and part ... purse*, and part with him not merely because he is of no use to me, but in order that he may by his extravagance and sloth help to waste the money which his new master (whom I hate as being a Christian) has by Antonio's help borrowed of me.

51. *Perhaps ... immediately*: said in order to frighten her into being careful; *on will*, used with the first person, see Abb. § 319.

53. *Fast bind, fast find*, Dyce quotes Cotgrave, s.v. *Bon*: "*Bonquet chasse malaventure* : Pro. Good watch prevents misfortune; *fast bind, fast find*, say we."

54. *A proverb ... mind*. A proverb which to men of careful mind never loses its force.

55. *crost*, thwarted.

#### SCENE VI.

1. *pent-house*, a corruption of the F. *appentis*, from Lat. *appendicium*, an appendage, something added on to a house, a shed.

2. *to make stand*, to take up our stand: *his hour*, the hour he fixed.

3. *out-dwells*, over-stays.

5-7. *O, ten times ... unforfeited*, Venus, drawn in her car by doves, hurries much faster to set her seal to a newly-made contract of love than to see that one already completed is faithfully kept; *obliged faith*, faith bound to performance by duty rather than inclination. Venus' doves are again mentioned in *M. N. D.* and *Lucr.*; and among other birds supposed to draw her car were sparrows, swans, and swallows. Of course it is not the doves that are in such haste, but Venus who drives them.

8. That ever holds, ever holds good, is always the case : who riseth, etc., *i.e.* no one rises.

9. sits down, *sc.* with.

10. untread again, "tread in reverse order, retrace. So *K. J.* v. 4. 52, 'We will *untread* the steps of damned flight.' The allusion seems to be to a horse trained to perform various feats, such as we now see only in a circus" (*Cl. Pr. Edd.*).

11. tedious measures, the caracoles, windings, etc., that have now become tedious to him.

12. That he did, with which he did.

12, 13. All things ... enjoy'd. There is no pleasure which is not pursued with a zest greater than that with which it is enjoyed when won.

14. a younker, one in the freshness of first youth ; "borrowed from Du. *jonker*, ... compounded of *jong*, young, and *heer*, a lord, sir, gentleman" (*Skeat, Ety. Dict.*).

15. The scarfed bark, the vessel with all its flags flying ; Steevens compares *A. W.* ii. 3. 214, "yet the *scarfs* and banners about thee did manifoldly dissuade me from believing thee a vessel of too great burthen," *i.e.* made me feel sure that you were but a pleasure boat decked out in holiday trim : puts from, we should now say 'puts out from.'

18. over-weather'd ribs, sides battered by stress of weather.

19. Lean ... wind ! Furness fancies that there may be some corruption in these lines, and that there is something wrong in the repetition of the strumpet wind ; to me this repetition seems especially forcible, that wind which by its behaviour in both cases had so well earned the epithet. The allusion to the story of the Prodigal Son, told in *Luke*, xv. 11-32, which by some is doubted, is surely put beyond all question by this line.

21. your patience ... abode, I ask you to bear with me for having stayed away so long ; for abode, in this sense, *cp. Cymb.* i. 6. 53, "Beseech you, sir, desire My man's *abode* where I did leave him."

26. for more certainty, in order that I may be quite sure.

27. Albeit, properly a phrase, *all be it*, *i.e.* all though it be that : tongue, voice.

30. who love, the omission of the inflection is frequent in Shakespeare even after prepositions.

32. thy thoughts, your conviction of my sincerity.

33. worth the pains, worth the trouble of catching.

34. you do not, so that you are not able to see me.

35. *my exchange*, the exchange I have made in putting on boys' clothes for those of a girl.

36, 7. *But love ... commit*, but it would not matter even if it were day, for those in love are (mentally) too blind to notice the follies in which they themselves are concerned.

38, 9. *For if ... boy*, for if they could see, even Cupid who is blind (and much more I, who have no such excuse) would blush, etc.

40. *must be*, are destined to be; that is the part you have to play.

41. *must I ... shames ? am I to play a part in which I shall be obliged to show off that of which I ought to be ashamed ?*

42. *good sooth*, in truth, really; *too too light*, far too patent, with a pun on the word in the sense of frivolous, wanton.

43, 4. *Why ... obscured*, the duty you impose upon me is one of discovering myself (and my disgrace) instead of disguising myself, as I ought to do; *should be*, ought to be.

44, 5. *So you are ... boy*, and so you are disguised by wearing a boy's dress, which upon you looks so lovely.

47. *For the close ... runaway*, for the night, which so well keeps a secret, is fast passing away, will soon give way to daylight when secrecy will be impossible; for *close*, cp. *R. J. i. 1. 155*, "to himself so *close* and secret."

51. *by my hood*, the allusion probably is to the hood, or cape, of the masqued habit worn by Gratiano. Steevens says, without giving any authority, that friars frequently swore by this part of their dress: a *Gentile* and no *Jew*, "a jest arising from the ambiguity of *Gentile*, which signifies a *Heathen* and one well born" (Johnson).

52. *Beshrew me but I love*, curse me if I do not love; to 'beshrew,' literally to 'curse,' is frequently used by Shakespeare for a mild form of imprecation, very similar to the modern slang 'hang me' if I do not, etc., i.e. assuredly I do.

54. *if that*, for 'that' as an affix to 'if,' see Abb. § 287.

56, 7. *And therefore ... soul*. And therefore she being, as she is, wise, fair, and true, I enshrine her in my heart with a love that shall never know change.

62. *Fie, fie*, you ought to be ashamed of yourself for delaying so long.

64. *is come about*, has veered round, i.e. to a quarter that will allow of our setting sail at once.

65. *presently*, at once; as more usually in Shakespeare.

66. *twenty*, i.e. a great number; this indefinite sense is very frequent in Shakespeare.



## SCENE VII.

1. discover, show, reveal.
2. several, different.
4. who, for 'who' personifying irrational antecedents, see Abb. § 264, though perhaps his explanation of who in the present line and which in the next is somewhat over-subtle.
8. dull lead ... blunt, with a warning as curt as the metal is dull; the warning in its curtness being in keeping with the unattractive look of the metal.
11. The one of them, one of them, but specially *the* one.
12. withal, together with it.
14. back again, going over them again, but in reverse order.
17. hazard for lead? must I make this hazard, run this risk, of all I have for something so unattractive as this leaden casket?
20. A golden ... dross. A noble mind does not deign to concern itself with things so worthless as this lead shows itself to be.
21. then, therefore.
22. with her virgin hue, "he says 'her' of silver because he already had in his mind 'virgin' as its analogue" (Allen); virgin, pure, unsullied.
25. with an even hand, with impartial judgment.
26. by thy estimation, by the estimation in which you are held by others, your true value.
27. and yet enough, and yet that's 'enough.'
- 29, 30. And yet ... myself. And yet for me to have any doubts as to my deserts would be for myself weakly to disparage myself.
31. that's the lady, what I deserve is the lady.
32. deserve her, by being her equal.
33. in qualities of breeding, in those accomplishments which show good breeding.
34. But more ... deserve. But over and above these claims of equal birth, fortune, etc., I deserve her for the love I bear to her. Capell reads 'deserve *her*,' and Furness regards the conjecture as certain, it being a repetition of the very phrase used two lines above.
35. what if ... further, suppose I were to stop here and make this my choice without going on to look at the golden casket.
40. shrine here, as in *Cymb.* v. 5. 164, seems to be used for 'image'; but as there it apparently means the image that enshrined Venus' beauty, so here it apparently means the image which enshrines this saint; shrine is from the Lat. *scrinium*, a

chest, case, but specially used of that in which things sacred are deposited: mortal-breathing saint, this lady who, though living and not yet become immortal, is by her virtues worthy to be regarded as a saint.

41. Hyrcanian deserts, Hyrcania, a province of the ancient Persian empire, on the south and south-east of the Caspian or Hyrcanian Sea, is frequently mentioned in old English writers as the habitat of tigers.<sup>3</sup> Shakespeare refers to it again in *Macb.* iii. 4. 101, *Hamlet* ii. 2. 472: vasty wilds, boundless and desolate tracts.

42. thoroughfares, thoroughfares; so, conversely, Shakespeare uses 'thorough' for 'through' when the metre requires it.

43. to come view, to come to view; see Abb. § 349.

44. The watery kingdom, the realms of ocean.

45. Spits in ... heaven, cp. *Oth.* ii. 1. 12-7.

46. the foreign spirits, the brave adventurers from foreign lands; for spirits, in this sense, cp. *K. J.* v. 2. 114, "Before I drew this gallant head of war, And cull'd those fiery spirits from the world": but they come, from coming.

47. As o'er a brook, i.e. making nothing of the distance, or of the dangers they have to face in crossing the sea.

49. Like, likely: 'Twere damnation, it would be deserving of everlasting perdition.

50. 1. it were ... grave, so gross a metal would be unworthy even to enclose her shroud in the darkness of the tomb; cere-cloth, literally a cloth dipped in wax and used for wrapping corpses in with a view to their preservation; Lat. *cera*, wax; for rib, cp. *Cymb.* iii. 1. 19, "As Neptune's park, ribbed and paled in With rocks unscaleable and roaring waters."

52. immured, shut in as between walls; Lat. *murus*, a wall.

53. Being ... gold, which (silver) is ten times inferior in value to gold; in Elizabeth's reign the ratio of gold to silver was as ten or eleven to one.

54. Never, emphatic from its position.

56. an angel, an old English gold coin having as its device the archangel St. Michael piercing the dragon; it varied in value from 6s. 8d. when first coined by Edward IV. in 1465 to 7s. 6d. and 8s. in the reign of Henry VIII., and 10s. in that of Edward VI.

57-9. but that ... within; but that (sc. the coin) has the figure raised upon it, whereas here an angel (sc. the portrait of Portia) lies in a golden bed entirely hidden from view.

60. Thrive ... may! let my success be what it will; I take my chance whatever it may be.

63. A carrion Death, a death's-head stripped of its flesh; cp. *K. J.* iii. 4. 33, where Constance is apostrophizing Death, "And be a *carrion* monster like thyself." 'Carrion,' properly a substantive meaning putrefying flesh, a carcase, is ultimately from the Lat. *caro*, flesh: empty eye, socket.

68. But ... behold, merely to behold my outside; not, to behold my outside only. Furness thinks "it is not so clear that many a man has sold his life merely for the sake of looking at gold," and that possibly, as it is the skull that speaks, the reference may be to beauty, not to gold."

69. Gilded tombs, richly gilded tombs were common in former days; tombs is Johnson's emendation of 'timber,' the reading of the old copies.

72. Your answer ... inscroll'd; you would not have met with such an answer as you have found in this scroll.

73. your suit is cold, there is an end to your suit; cp. *L. L. L.* v. 2. 111-2, "If frosts and fasts ... Nip not the gaudy blossoms of your love."

75. Then farewell ... frost! let me bid farewell to all the warm hopes of love, and be satisfied with the cheerless life to which it is forbidden. See ii. 1. 38-42 for the conditions imposed upon those who make trial of the caskets.

77. part, depart; a very frequent use of the word in Shakespeare.

#### SCENE VIII.

4. raised the duke, stirred him up to use his authority towards recovering Jessica.

8. gondola, the Venetian pleasure-boat; cp. *A. Y. L.* iv. 1. 33-8, where to "have swam in a gondola" is spoken of as something every traveller had done.

12. a passion so confused, an exhibition of violent emotion of so mixed a character; partly on account of the marriage of his daughter with a Christian, partly for the loss of his money.

16. O my Christian ducats! Shylock is represented as mixing up, in his excitement, execrations upon the Christian, *i.e.* Lorenzo, and regrets for the loss of his money.

21. Justice! let me have justice.

25. look ... day, take care to be ready with the payment of his debt on the day fixed; for the subjunctive in subordinate sentences, see Abb. § 368.

26. Or he ... this, or Shylock, out of vengeance for the loss of his daughter and his money, will be sure to exact the penalty on the

bond : well remember'd, i.e. your words have fortunately put me in mind of something I had forgotten.

27. reason'd, talked ; a French idiom.

28. narrow seas, the English Channel ; cp. *H. V. i. Prol. 22*, "Whose high upreared and abutting fronts The perilous *narrow* ocean parts asunder."

30. richly fraught, which had a freight of valuable goods.

32. And wished ... his, and silently hoped that it might not prove to be his.

33. You were best, for this ungrammatical remnant of ancient usage, see Abb. § 230.

37, 8. some speed ?.. return, as much speed as possible in returning.

39. Slubber not business, do not by over-haste spoil the business upon which you go ; in *Oth. i. 3. 227*, the word is used of sully, soiling ; "you must therefore be content to *slubber* the gloss of your new fortunes."

40. the very ... time, the full time till the matter is ripe for action.

41. for the bond, as regards the bond : hath of me, holds from me.

42. your mind of love, your loving mind, your mind which is intent upon, occupied by, thoughts of love. Heath, putting a comma after mind, explains, "Let me entreat you by our mutual love, that you take not the least thought of it," and so Abbott. But enter in seems to indicate that Bassanio's mind is so full of love-thoughts that there is no room for any other thoughts ; in for into.

44. such fair ... love, such loving demonstrations ; ostents, demonstrations ; compare *ii. 2. 108*.

45. As shall ... there, as shall be fit and proper for you to make.

46. And even there, and even at this point, as he said these words ; Dyce reads 'then.'

47. Turning his face, turning away his face so that Bassanio might not be grieved by the sight of his emotion.

48. wondrous sensible, showing the deepest feeling ; cp. *Ham. iv. 5. 150*, "most *sensible* in grief."

50. I think ... him. His love for Bassanio seems to be the only thing in the world that he cares about.

52. quicken, enliven, cheer ; cp. *T. G. i. 1. 36*, "Music and poesy used to *quicken* you" : embraced heaviness, this sadness of spirit which he seems to encourage in himself. See description of Antonio's melancholy at the beginning of the play, and cp. "doubtful thoughts and rash-*embrac'd* despair," *iii. 2. 109*.

## SCENE IX.

1. draw, *sc.* back; Shakespeare uses the word both for covering and uncovering; the former, as here, in *T. N.* i. 5. 251, the latter in l. 83 of this scene.

2. his oath, see Arragon's speech immediately below.

3. to his election presently, to make his choice at once.

5. I, *sc.* by my portrait.

6. straight, straightway, immediately.

11, 2. fail ... casket, fail in regard<sup>to</sup>, fail in choosing.

13. in way, for the omission of the indefinite article, see Abb. § 89.

15. in fortune of my choice, in the choice which I happen to make.

17. To these injunctions, *i.e.* to compliance with these, etc.

18. hazard, Schmidt takes this as a verb, the Cl. Pr. Edd. as a substantive. The verb occurs twice immediately below and again in iii. 2. 2, and as the preposition 'for' after 'hazard' is more frequent with the verb than with the noun, Schmidt is probably right.

19. And so ... me. And in compliance with these injunctions I have prepared to make the hazard.

19, 20. Fortune ... hope! may Fortune be propitious, come as an ally to, that which my heart so strongly desires!

22. You shall ... ere I, you will have to put on a fairer appearance before I, etc.: so long as you look as base as you now do, I shall not, etc.

25, 6. that 'many' ... multitude, Malone explains, "by that 'many' may be meant the foolish multitude"; others take meant by as equivalent to 'meant for,' a common idiom in Shakespeare's day: fool, an adjective, as in i. l. 112, "fool gudgeon."

27. Not learning ... teach; guided only by what the foolish eye suggests; fond, foolish, the original meaning of the word.

28. the martlet, in *Mach.* i. 6. 4-10, this bird (the 'martin' of modern days) is described as choosing well-sheltered situations where "The air is delicate."

29. in the weather, where it is freely exposed to wind and rain.

30. Even in ... casualty. Just where it is directly in the path of boisterous accident; without any shelter from the full force of the storm which may sweep it away.

32. will not ... spirits, will not associate myself with ordinary men; for jump, cp. *R. III.* iii. 1. 11, "his outward show; which, God he knows, Seldom or never *jumpeth* with the heart." In the same sense Shakespeare uses the adjective 'jump.'

33. And rank me ... multitudes, and lower myself to the level of the dull-witted, ignorant common people; Walker, referring to l. 26, suggests 'multitude,' which Dyce adopts.

34. Why, then to thee, then let me look at you again: thou silver treasure-house, you casket who contain such wealth (sc. if you contain Portia's portrait).

35. title, motto.

37. And well said too, and a very good motto too: for and, in such constructions, see Abb. § 97.

37-9. for who ... merit? for what right has any one to seek to cheat fortune and be esteemed as honourable when not stamped with, not bearing the hall-mark of, merit? The stamp is the official impress which makes a coin current; cp. *R. III.* i. 3. 256, "Your fire-new *stamp* of honour is not current."

41. estates, "Not property but dignity, status" (Furness).

42. clear, unsullied, free from all adulteration.

43. purchased, obtained, won; from *F. pourchasser*, to hunt after, pursue eagerly.

44. How many ... bare! In that case how many who now humbly stand bare-headed, would wear their hats (while others stood bare-headed before them): cp. iii. 5. 51, "A many fools, *that stand in better place.*"

46-9. How much ... varnished! How much that was low and mean would then be found mixed up with, and would be separated from, that which is truly honourable! how much that was truly honourable would be found mixed up with, and would be separated from, the chaff and refuse of the time, to be again restored to its original bright condition! There is a confusion of metaphors owing to the introduction of ruin (to which alone new-varnish'd is applicable), but the word seems to be used to mark the deteriorating effect which the times had had upon character, an idea which 'chaff of the times' would not have conveyed.

49. but to my choice, but I must proceed to make my choice, without longer indulging in these reflections.

51. I will assume desert, I will take it for granted that I possess the required desert.

51, 2. Give me ... here, give me a key for this, and let me instantly, etc., or, with which I may instantly, etc.

53. Too long ... there, i.e. it is a pity you should have

deliberated so long with the only result of finding so poor a reward. Furness thinks Capell was right in marking this line as an 'aside,' and it is hardly possible that Portia should have twitted Arragon to his face with such mocking words.

54. *blinking*, grinning with half-shut eyes.

55. *schedule*, scroll; literally a small leaf of paper.

57. *How much ... deservings!* This seems 'to mean, what I have obtained and what I hoped to obtain are as different from each other as this portrait is from Portia; *deservings* being used not for what he in his own opinion deserved, but for what the result of his choice shows him to have deserved.

61, 2. *To offend ... natures*, to commit an error, as you have done in your choice, and then to set yourself up as a judge of what ought to have been the result of that choice, as you are now doing, are things entirely at variance with each other. So forcible a term as *offend* would perhaps hardly have been used except for the sake of the antithesis between an 'offender' and a 'judge' who tries that offender: *distinct*, with the accent on the first syllable.

63. *tried*, i.e. in the furnace of experience.

67. *a shadow's bliss*, happiness as fleeting as a shadow.

68. *I wis*, properly *ywis*, from A. S. *gewis*, adj. certain, used adverbially = certainly, is no doubt here used by Shakespeare as though a pronoun and verb.

69. *Silver'd o'er*, i.e. which have a specious appearance of being something better than they really are; and so was this, as this was by having an outside of silver.

71, 2. *Take ... head*, "Whether you marry or not, you will always have a fool's head" (Cl. Pr. Edd.).

72. *You are sped*, you are dispatched, your business is settled; cp. *T. S.* v. 2. 185, "We three are married, but you two are *sped*."

74. *By the time ... here*, the longer I delay here.

78. *Patiently ... wroth*, patiently to endure the disappointment which has made me so angry.

80. *O, these ... fools!* what fools these men are whose actions are guided by such a show of deliberation!

81. *They have ... lose*. Their wisdom shows itself in their having only sense enough to fail.

82. *is no heresy*, is true doctrine.

83. *goes*, for other instances of the inflection in -s with two singular nouns as subject, see Abb. § 336.

84. *draw*, *sc.* in order to cover.

85. *my lord*, said in jocular reply to the servant's "my lady."

89. sensible greets, greetings of a tangible character, the gifts immediately mentioned; for sensible, cp. *Macb.* ii. 1. 36, "Art thou not, fatal vision, *sensible* To feeling as to sight?" greets, properly reciprocal greetings; cp. *K. J.* iii. 1. 241, "Unyoke this seizure and this kind *regreet*."

90. commends ... breath, salutations and courteous words.

91. Yet, up to this time.

92. So likely, so well fitted for his office.

94. costly, rich in its gifts.

95. this fore-spurrer, this harbinger, this man who has spurred on in order to announce his lord's coming.

98. high-day wit, elegant and choice terms; cp. i. *H. IV.* i. 3. 46, "With many *holiday* and lady terms."

100. so mannerly, in so courteous a way.

102. Bassanio ... he! may he, if it be the will of love, prove to be Bassanio! See i. 2. 104-6, where Nerissa speaks of him as one she could wish as a husband for Portia.

#### ACT III. SCENE I.

1. the Rialto, see Introduction, p. xxv.

2. yet it ... unchecked, the rumour there still remains uncontradicted.

3. the narrow seas, the English Channel; see above, ii. 8. 28.

4. The Goodwins, the Goodwin Sands, dangerous quicksands off the eastern coast of Kent, not far from the mouth of the Thames. Tradition says that they were once an island belonging to Earl Goodwin, which was swallowed up by the sea about 1100 A.D. Cp. *Cymb.* iii. 1. 26, "your isle ... paled in with rocks unscaleable and roaring waters, *With sands that will not bear your enemies' boats, But suck them up to the topmast.*"

5. the carcases, the remains of wrecked ships, with their bare ribs looking like skeletons: tall, large and well-built.

6. my gossip Report, that tattling old woman, Report; gossip, properly meaning a sponsor in baptism, M. E. *gossib*, i.e. god relative, came to be used, from the talkative nature of the old women who often acted in this capacity, for any talkative person, and also for empty talk.

6, 7. be an honest ... word, be one whose word can be trusted; cf. as regards; see Abb. § 173.

8. in that, as to that matter; knapped is usually explained as 'broke short'; but Furness points out that Cotgrave gives for



the *F. Rouger* and *Brouter*, and their derivatives 'to gnawe, knap, or nibble off,' 'to brouze, knap, or nibble off,' the last of which meanings he would give to the word here as more applicable to a tough root like ginger. He refers to *M. M.* iv. 3. 8, "marry, then ginger was not much in request, for the old women were all dead."

10, 11. without any ... talk, without any tedious beating about the bush or deviating from plain, straightforward language.

13. to keep ... company, to apply to him; of course Solanio is purposely committing the faults which he pretends to deprecate.

14. Come, the full stop, come, let's get to the end of your sentence, hear what it is you have to say.

18. betimes, quickly, in good time; literally 'by times': cross my prayer, hinder me, by his presence, from saying 'amen,' i.e. 'so be it,' by saying which Solanio joins in Salarino's prayer; cp. *Macb.* iii. 2. 29, 30, "Listening their fear, I could not say 'Amen,' When they did say 'God bless us.'"

19. in the likeness, in the person; as though the devil had assumed the likeness of Shylock.

21. none so well, better than any one; meaning that Solanio had had a hand in Jessica's flight.

24. the wings she flew withal, the *Cl. Pr. Edd.* take this literally of the boy's dress in which she made her escape; but the expression appears to be used merely in banter of Shylock's word "flight."

26. complexion, disposition, natural inclination; cp. *Ham.* i. 4. 27, "the overgrowth of some complexion."

29. if the devil ... judge, i.e. if her fault is to be judged by you.

30. My own ... rebel! To think that a child of mine should rebel!

31. Out upon it ... years! Solanio, pretending to misunderstand Shylock's words, says, 'For shame, you old wretch! do you mean to tell us that at your time of life you are unable to control your evil passions?'

34. your bloods, her blood and yours.

35. rhenish, Rhine wine, i.e. a white variety, such as Hock, Chablis.

37. match, bargain, engagement entered into: cp. *T. C.* iv. 5, "I'll make a match to live."

38. a prodigal, not in extravagantly spending his money upon himself, but in lending money in so lavish a way to his friends.

39. so smug, with such an air of respectability: the mart, the Exchange on the Rialto.

43. what's that good for? of what possible use could that be to you?

45. disgraced me, made men think scorn of me, i.e. by the comparison they drew between his greed and Antonio's liberality: hindered ... million, caused me the loss of half a million (of ducats) by lending gratis to men who otherwise would have had to borrow of me at high interest.

49. dimensions, bodily parts; cp. ii. *H. IV.* iii. 2. 336, "a" was so forlorn, that his *dimensions* to any thick sight were invincible."

50. affections, passions. Steevens, by a quotation from Greene's *Never Too Late*, shows that the distinction formerly drawn between these two words is that "affections" were objective and "passions" subjective. "Affections" are influenced through the eyes, "passions" are stirred from the heart: fed, i.e. are they not fed?

58, 9. what is his humility? what kind of humility does he show? Schmidt explains humility here as 'kindness,' 'benevolence,' and Furness approves; but the word "sufferance" in the corresponding clause seems to show that humility here means submissive endurance.

59, 60. what should ... example? what kind of endurance do you expect of him, if he is to take example by Christians?

62. it shall go ... instruction, it will be strange if I do not improve upon the lesson taught me, i.e. by being even more malicious in his revenge.

65. up and down, here, there, and everywhere.

66. tribe, race; see note on i. 3. 52.

66, 7. a third ... matched, a third as bad as these two, a match for them, cannot be found in the world.

70. I often came ... her, at many of the places I visited in search of her, I heard of her having been there and gone off to some other place. Tubal throughout the dialogue enjoys tantalizing Shylock.

73. cost me, which cost me; for the omission of the relative, see Abb. § 244.

73, 4. The curse ... now: i.e. the curse denounced upon the Jews for rejecting Christ. Shylock considers the injuries he personally has suffered as greater than any that had ever befallen his race; at all events, he adds, the curse, if it has fallen, has never hitherto touched him, and that is all he is concerned about.

75. in that, i.e. lost in the loss of the ring.

78. Why, so, i.e. that is a fine result of all my efforts to find her.

79. and I know ... search, and, in addition to the fruitlessness of the search, ever so much money spent in making it.

79, 80. loss upon loss, one loss coming after another; the loss of his daughter, and upon that the loss of his money; cp. below, iv. 1. 28, "his losses, That have of late so huddled on his back." Many editors follow the later folios in reading 'then' for thou.

81. nor no, the double negative adding emphasis.

86. What, what, what? said with eager impatience to hear that Antonio also had suffered in some way.

95. Thou stickest ... me; your words stab me to the heart; cp. *M. A.* ii. 1. 255, "She speaks poniards, and every word stabs." Tubal having given him a ray of comfort in mentioning Antonio's losses, proceeds to plague him again.

96. at a sitting, at one time and place.

98. cannot choose but break, cannot help becoming bankrupt.

102. for a monkey, in payment for a monkey she bought of him.

103. my turquoise. Steevens points out that it was not for the intrinsic value of the ring that Shylock so prized it, but on account of the secret virtues which turquoises were supposed to possess, among them that of fading or brightening according as the wearer's health waxed or waned, and that of changing colour when any danger threatened the wearer. He compares Ben Johnson, *Sejanus*, i. 1. 37, 8, "And, true as turquoise in the dear lord's ring, Look well or ill with him."

107. that's true, that's very true, Shylock eagerly accepts as beyond doubt the comforting assurance that Antonio was ruined.

107, 8. fee me an officer, engage a bailiff for me by giving him his retaining fee so that he may be ready to arrest Antonio.

110. merchandise, profit by merchandise.

111. our synagogue. "Shakespeare probably intended to add another shade of darkness to the character of Shylock, by making him still formally devout while meditating his horrible vengeance ..." (Cl. Pr. Edd.).

## SCENE II.

2. in choosing wrong, in the event of your choosing wrong; on the termination *-ing*, see Abb. § 372.

5. I would not lose you, I should not like you to go away.

6. Hate ... quality, this is not the kind of advice that hatred would give.

7. But lest ... well,—but for fear you should not understand what is really passing in my mind,—

8. And yet ... thought,—and yet I cannot speak plainly what I think, for maidenly modesty prevents me,—

9. I would detain you, I say I should like to keep you: some month, see note on ii. 4. 27.

11. but I ... forsworn; but if I did so, I should be breaking my oath; *for-*, in composition, adds an intensive meaning, as in *for-bid*, *for-do*, *for-give*, *for-get*, *for-lost*, and is the equivalent of the Lat. *per-*, as in *per-jurare*, to swear out and out, and hence to swear falsely.

12. So I will never be, and that (*sc.* forsworn) I will never be: so may you miss me, by my not being forsworn.

13. wish a sin, wish what is sinful, *i.e.* that I had forsworn myself.

14. Beshrew your eyes, a mild and playful imprecation of pretended anger.

15. o'erlook'd me, "*i.e.* bewitched me, in allusion to the superstitious notion of the influence of malignant and envious eyes. Portia seems to consider her present agitation as the consequence of a supposed fascination" (Eccles): cp. *M. W.* v. 5. 87, "Vile worm, thou wast o'erlook'd even in thy birth."

17. I would say, I meant to say.

18. naughty, unkind, unjust.

20. yours, not yours. Malone points out that in the former case yours is a monosyllable, in the latter a dissyllable.

20, 1. Prove it so ... I. If it should prove in the end that I who give myself to you am not to be yours, owing to your choosing wrong, let fortune pay the penalty for the mishap, not me on whom no blame can justly be laid; for I, used for 'me,' owing to the distance of the pronoun from the governing verb, see Abb. § 216.

22. to peize the time, "to retard the time by hanging weights upon it" (Steevens); from F. *peiser*, *poiser*, later *peser*, "to peise, poise, weigh" (Cotgrave); cp. *R. III.* v. 3. 105, "Lest leaden slumber *peise* me down to-morrow."

23. To eke, literally to 'augment'; in length, in the matter of length.

24. from election, from making your choice.

25. as I am, in the present state of my feelings: upon the rack, in a state of torture.

27. what treason, the rack being one of the instruments of torture especially employed to wring confessions from those suspected of treason.

28. None but ... mistrust, no treason at all, unless that cruel, hateful, feeling of doubt which disturbs my peace of mind, may be called treason.

29. fear the enjoying, fear as to the winning of her whom I love.

30. 1. There may ... love. Snow and fire may as well live together in friendship as treason and my love; amity and life is a hendiadys for 'friendly living.'

32. upon the rack, under the influence of torture.

33. where, in which case: enforced, compelled by their suffering.

34. Promise me life, as was often done in the case of those from whom it was important to extract a confession of the truth.

35. 6. 'Confess' ... confession; if I had to confess, all that I should need to say would be, 'I confess my love.'

38. for deliverance, which shall procure my deliverance.

42. aloof, at a distance; "the prefix *a-* stands for *on* ... so that *aloof* is for *on loof*, and had originally the same sense as the equivalent Du. phrase *te loef*, to the windward" (Skeat, *Ety. Dict.*). On the verb to 'luff,' to turn a ship towards the wind, see Skeat, *s. v.* luff.

44. a swan-like end, cp. *K. J. v.* 7. 21, "I am the cygnet to this pale faint swan, Who chants a doleful hymn to his own death."

45. Fading, slowly passing away; cp. *i. H. VI. ii.* 5. 61, "I will, if that my *fading* breath permit."

46. more proper, more complete, perfect in its similarity.

48. And what ... then? what part does music then play in the matter?

49. 50. Even as ... monarch, "At the coronation of English sovereigns the moment of putting on the crown is announced by a flourish of trumpets" (Cl. Pr. Edd.).

51-53. As are ... marriage. An allusion to the practice of awakening a bridegroom on his marriage day by music played under his chamber window: in break, we should now say 'at break.'

54. With no less presence, as dignified in mien; cp. *O. E.* iii. 2. 166, "of such enchanting *presence* and discourse": much more love, because, as the Cl. Pr. Edd. point out, Hercules rescued Hermione not for love of the lady, but for the sake of the reward promised him.

55. Alcides, a patronymic, the son of Alceus, i.e. Hercules.

57-7. when he did ... sea-monster: Laomedon, king of Troy.

having refused to pay to Poseidon (Neptune) the wages he had promised him for building the walls of Troy, Poseidon sent a sea-monster to ravage the country. By the command of an oracle, the Trojans were bound, from time to time, to sacrifice a maiden to the monster. At the time when Hesione, the daughter of Laomedon, was, by lot, about to be sacrificed, Hercules, returning from his expedition against the Amazons, happened to stop at Troy. On condition that he should kill the monster, Laomedon promised him the pair of divine horses which Zeus, in compensation for carrying off Ganymede, Laomedon's son, to be his cup-bearer, had given him. Hercules accordingly slew the monster, but Laomedon refused to keep his promise.

57. I stand for sacrifice; I in this matter represent Hesione.

58. the Dardanian wives, the Trojan matrons, some of whose daughters had been offered as a sacrifice to the monster. Dardanus, son of Zeus and Electra, was the mythical ancestor of the Trojans, and by him the ancient city Dardania is said by Homer to have been founded near the site, and before the building of Troy.

59. with bleared eyes, with eyes made dim by the tears they shed for the maidens offered up in sacrifice; 'blear' is only another form of 'blur.'

61. Live thou, I live: if you live, I live; if you fail, it is death to me.

62. that mak'st the fray, who engage in the trial.

63. fancy, frequent in Shakespeare for love, or, rather, the inclination to love, which may or may not be lasting.

64. Or ... or, whether ... or.

67-9. It is ... lies: its whole existence is one dependent upon sight, the presence of its object being necessary to its existence; In the ... lies, i.e. the eye, which first gave birth to it, and in which it dies when the object is withdrawn.

70. ring fancy's knell, toll the bell which indicates that fancy is dead, i.e. mourn for the early death of fancy.

71. Ding, dong, bell, to 'ding' is properly a transitive verb from M. E. *dingen*, of which 'dong' was the past tense. The two words taken together are meant as an imitation of the sound produced by the tongue of the bell striking upon its sides. Halliwell points out that this burthen, "Ding, dong, bell," was formerly a serious one, appropriately significant of a knell.

73. So may ... themselves: just in this way the outward appearance of things may in no respect correspond with the reality itself. Bassanio is carrying on some argument which has been passing in his mind.

74. still, ever, constantly.

75-7. In law ... evil? In law there is no plea, however foul it may be, which, when set off by the specious and winning words of an advocate, does not manage to hide its deformity; for season'd, cp. below, v. 1. 107, "How many things by season season'd are, and *R. III.* iii. 7. 149, "this suit of yours, so season'd with your faithful love to me." The Cl. Pr. Edd. point out this word carries on the metaphor suggested by "tainted" in the previous line.

78, 9. What damn'd ... text, in religion there is no heresy, however accursed, to which some pious-looking person will not give his approval, and confirm that approval by quoting some text of Scripture in its support.

81. simple, foolishly innocent.

82. on his outward parts, to cover the hideousness of its real appearance; his, its. See Abb. § 228.

83, 4. as false ... sand, as little to be trusted as stairs, steps, made in the sand.

86. inward search'd, if, or when, put to the test: livers white as milk, cp. *Macb.* v. 3. 15, "Go prick thy face, and over-red thy fear, Thou lily-liver'd boy." The liver was of old supposed to be the seat of courage as well as of other emotions.

87. valour's excrement, that which is merely the outward sign of true valour, viz., the beard; excrement, literally that which is separated from the body, such as hair, nails. So in *W. T.* iv. 4. 734, Autolycus says, "let me pocket up my pedlar's excrement," sc. his beard.

88. To render them redoubted! To give them all the appearance of terrible warriors; redoubted, = redoubtable, from the verb to 'redoubt,' to fear, formerly in use: beauty, here the factitious beauty due to false hair, painting, etc.

89. by the weight, for so much an ounce, pound, etc.

91. Making ... of it, making those who wear most of it (and who should therefore weigh heaviest) lightest (in character); their frivolity, wantonness, being all the more conspicuous for that which they have called in to help their good looks.

92. crisped, curly; so Shakespeare, i. *H. IV.* i. 3. 106, uses "crisp" of the waters of the Severn curled by the wind into rippling waves.

93. Which make ... wind, with which the wind loves to toy.

94. Upon supposed fairness, upon heads which from their profusion of hair have the appearance of being beautiful; for supposed, = pretended, imaginary, cp. ii. *H. IV.* iv. 5. 196, "wounding supposed peace"; *R. III.* i. 2. 76, "these supposed evils."

95. To be ... head, to be in reality those which once belonged

to another head; cp. *Tim.* iv. 3. 144, "Match your poor thin roofs with burthens of the dead." The practice of wearing false hair was very common in Shakespeare's day.

96. in the sepulchre, being in the sepulchre.

97. the gulled shore, the treacherous shore; gulled, the passive for the active participle; see Abb. § 294.

99. Veiling an Indian beauty; whether beauty be what Shakespeare wrote, or a mistake of the compositor, it seems clear, as Furness points out, that the antitheses which have preceded must be kept up, and that therefore Shakespeare here intended something that was repulsive. He may have had in his mind the thick-lipped, flat-nosed type which in the West Indies is accounted beautiful, though to us it is hideous.

102. Midas, a king of Phrygia who is said to have asked of Dionysus (Bacchus) that everything he touched might be changed to gold. His prayer was granted; but when he found that even the food as it touched his lips became gold, he prayed that the gift might be revoked: I will none of thee, I will have nothing to do with you.

103. thou pale ... drudge, i.e. silver, the more ordinary metal of exchange.

106. plainness, is Warburton's conjecture for 'paleness,' and is adopted by most modern editors. It is unlikely that Bassanio having objected to the 'paleness' of silver, should immediately commend it in the case of lead; plainness, moreover, better characterizes lead than 'paleness,' is more in keeping with the plain language inscribed on the casket, and contrasts exactly with eloquence.

107. joy be the consequence! may happiness be the result of my choice!

108. How all ... air, how swiftly all other passions, by which my soul was tortured, now vanish into nothing, love alone remaining.

109. As, to wit, namely; rash-embraced, to which I had too precipitately given welcome.

110. green-eyed jealousy, so called from the jaundiced, sickly look imputed to those suffering from it; cp. *Oth.* iii. 3. 166, "the green-eyed monster."

112. ecstasy, any strong emotion, here of joy; literally a standing out of oneself.

113. In measure ... joy; pour down in moderation the joy you bring. Some editors follow the reading of the third quarto, 'rein,' explaining as 'to rein in by due restraint.'

114. I feel ... blessing; the blessing you confer overpowers my feelings.



115. For fear I surfeit, lest the enjoyment of it should cloy me, be more than I can digest; cp. *Oth.* ii. 1. 50, "Therefore my hopes, not *surfeited* to death, stand in bold cure."

116. counterfeit, likeness, portrait; literally, exact imitation, as frequently in Shakespeare, who uses the adjective also in the same sense, *Hamlet* iii. 4. 54, "The *counterfeit* presentment of two brothers," i.e. the portrait.

116, 7. What ... creation? What painter in his almost god-like power has come so near to the act of creating a human being? For creation, in this sense, cp. *Hamlet* iii. 4. 138, "This is the very coinage of your brain: This bodiless *creation* ecstasy is very cunning in." Schmidt takes the word here as an equivalent to 'nature,' which seems to me to weaken the expression.

118, 9. Or whether ... motion? Or is it that they, reflected upon my eye-balls which are ever in motion, seem to move? For other instances of the pleonasm in *Or whether*, see Abb. § 136.

120. Parted ... breath, between which the sweetest breath seems to be coming forth; i.e. so skilful is the painting that one almost imagines he sees the breath as it comes out from between the lips. Cp. *Cymb.* ii. 4. 83-5.

120, 1. so sweet ... friends, by no bar less sweet than such breath ought such sweet friends to be severed; should, ought to; as in ii. 6. 44, "And I *should* be obscured."

122. plays the spider, acts the part of a spider.

124. Faster ... cobwebs, faster than gnats are entrapped in, etc.

125-7. having made ... unfurnish'd, a confusion of construction between 'he having made one, should by it have both his eyes stolen from him and so be prevented from making another,' and 'one being made should have the power of stealing both his eyes, and so prevent him, etc.

127-30. how far ... substance, in the same proportion that my praise does an injustice to this picture (which is but a shadow to the thing itself) by undervaluing it, this picture falls short of the original from which it was painted; the antithesis between substance and shadow can hardly be kept up in explanation. For limp, Steevens compares *Temp.* iv. 1. 11, "she will outstrip all praise And make it *halt behind* her."

131. The continent ... fortune, which contains and sums up the fortune which has befallen me; for continent, abstract, inventory, cp. *L. L. L.* iv. 1. 111, "Ay, my *continent* of beauty," said to the lady Rosaline.

132. by the view, merely regarding the outside of things.

133. Chance ... true! May that which befalls you be as

fortunate, and the choice you make as sound, as if you chose 'by the view.'

137. hold ... bliss, look upon what has fallen to your lot as the highest happiness you could desire.

140. by your leave, with your permission; said as he kisses her.

141. I come by note, "according to the direction of the scroll" (Cl. Pr. Edd.); cp. *Cor.* iv. 3. 11, "I have a note from the Volscian state, to find you out there," i.e. a memorandum which would enable him to find him out.

142. contending in a prize, contending in a struggle in which a prize is to be given to the victor.

145. giddy in spirit, wavering in his mind between hope and fear.

146. be his or no, be meant for him or for his opponent.

148. As doubtful, being doubtful.

150. You see me ... stand, for the redundant object, see Abb. § 414.

153. to wish, so as to wish.

154. I would be ... myself, I should desire to be twenty times what I am, and those twenty times trebled over; trebled, twenty times, a thousand times, and ten thousand times, all used indefinitely.

157. That only ... account, so that merely in order to be prized highly by you.

158. livings, possessions; cp. *W. T.* iv. 3. 104, "within a mile whence my land and living lies"; and Holinshed, p. 243, "The Thane of Cawdor being condemned at Forres of treason against the king committed; his lands, livings, and offices were given of the king's liberalitie to Makbeth."

159. Exceed account, exceed all calculation.

160. Is sum ... of nothing, the folios here give 'nothing,' the quartos 'something.' The Cl. Pr. Edd., who are followed by Hudson, inserted the dash after of to mark Portia's hesitation in describing herself, though they read 'some thing.' Furness remarks that "the choice of the word will depend on the light in which we here regard Portia. If she is speaking with deliberation and choosing her words, she probably said 'sum of—something,' which clearly and rationally any *sum* whatever, must imply. Nor does the expression lack a certain archness in keeping with the occasion. But if, on the other hand, we see Portia, brimming over with joy, and in a wild careless, exuberant exaggeration, wishing herself twenty times trebled, and a thousand times fairer, and ten thousand times richer, and in virtues,

beauties, livings, friends beyond all calculation, then, I think, we shall know of a surety that in such a mood Portia would exclaim that the full sum of her was the 'sum of—nothing': to term in gross, to give a wholesale description of which.

163. But she may learn, that she may not learn; see Abb. § 127: happier then in this is the reading of the later folios, the quartos and first folio giving 'happier then this,' where 'then' may be only the old spelling of 'than.' But we have the preposition in the first of the three comparisons, and probably in the last, though some editors retain 'is,' and Abbott, § 404, supposes an ellipsis of *it*, i.e. "Happiest of all is (*it* or *this*) that."

164. She is not bred so dull, she is not by nature and education so dull that she cannot, etc.

167. from, by; receiving her directions from you as from, etc.

169. converted, "ed following *d* or *t* is often not written... and when written, often not pronounced" (Abb. § 472): but now, only a minute ago.

172. this same myself, myself in all respects of identity just what I was before.

173. I give ... ring; for the custom of exchanging rings at betrothal, see *T. N. v.* 1. 159-62, "a contract of eternal bond of love... Strengthened by interchangement of your rings"; *R. III.* i. 2. 202, "vouchsafe to wear this ring"; *T. G.* ii. 2. 5-7, "*Jul.* Keep this remembrance of thy Julia's sake. *Pro.* Why, then, we'll make exchange: here, take you this. *Jul.* And seal the bargain with a holy kiss."

175. presage, be indicative of.

176. And be ... you. And place me in a position of advantage for loudly reproaching you; for exclaim on, cp. i. *H. VI.* v. 3. 134, "I am a soldier and unapt to weep Or to exclaim on fortune's fickleness."

178. Only my blood, probably only is here an adjective, my blood alone; Abbott (§ 420) takes it as an instance of transposition of the adverb.

179. powers, organs.

180. spoke, the curtailed form of the past participle; see Abb. § 343.

183-5. Where every ... express'd. Where the various murmurs of satisfaction are blended together into one wild outburst of joy expressed not in distinct words but by inarticulate acclaim.

187. be bold to say, you may confidently say.

188. it is now our time, our turn has now come.

189. our wishes, the wishes which we have cherished for your happiness; cp. what Nerissa says ii. 9. 101.

192. that you can wish, *sc.* for yourselves.
193. none from me, none other than I should wish you.
- 194, 5. to solemnize ... faith, to ratify in marriage the pledge of faith which has been exchanged between you.
197. so, provided that.
198. have got me one, *sc.* by bringing me where I have met Nerissa.
200. maid, Grant White remarks, "Nerissa was no servant-maid, according to modern notions, but an attendant friend, as well born and bred, perhaps, though not so wealthy, as Portia herself. Such a relation was common of old ..."
- 201, 2. for intermission ... you, for delay in such matters is no more characteristic of me than of you; for intermission, *cp. Macb.* iv. 3. 232, "Cut short all intermission." The punctuation in the text is Theobald's, the old copies having no stop after I loved, but a comma or full stop after intermission.
203. stood upon, depended upon.
204. as the matter falls, as things have turned out.
205. until ... again, until I was fatigued to death in my endeavours to persuade Nerissa; for sweat, see Abb. § 341.
206. my very roof, even the roof of my mouth, not merely my tongue.
207. if promise last, if promises are at all to be trusted.
209. To have, that I should have.
- 209, 10. provided ... mistress, provided you had the good fortune to win her mistress; 'achieve' from "O. F. *achever*, *achiever*, to accomplish. Formed from the phrase *venir a chef*, or *venir a chief*, to come to the end or arrive at one's object.—Lat. *ad caput venire*, to come to an end ..." (Skeat, *Ety. Dict.*)
210. so ... withal, provided you are satisfied with it.
212. mean good faith, mean to keep your vow.
214. Our feast ... marriage. The happiness of our marriage-feast will be greatly heightened by your being married at the same time with us.
215. his infidel, his bride, the Jewess, Jessica.
216. What, said in surprise: Solanio. The old copies give 'Salerio,' but it seems most unlikely that Shakespeare would at this stage unnecessarily have introduced a new character whose name so closely resembles that of two other characters already introduced. I have therefore followed Rowe and the majority of modern editors in reading Solanio.
218. If that ... welcome. If I, whose claim to any share in this household is so recent, may be allowed to give you a welcome

to it; said apologetically to Portia for his having welcomed them to what was really *her* house. For interest, cp. *Lear*, i. 1. 51, "Since now we will divest us, both of rule, *Interest* of territory, cases of state."

220. my very friends, my true and well-loved friends.

224. My purpose ... here; I had no intention of visiting you here; cp. *J. C.* i. 3. 154, "I will yet ere day *See* Brutus at his house"; and for the complete present infinitive, Abb. § 360.

226. past all saying nay, so urgently that it was impossible to refuse him.

227. along, from "A. S. prefix *and*-, ... over against, close to; and A. S. adjective *lang*, long. The sense is 'over against in length'" (Skeat, *Ety. Dict.*): the preposition with is transposed as in ii. 8. 2, "With him is Gratiano gone *along*."

229. Commends him to you, sends you by me his greeting.

231. unless in mind, "unless he is comforted and supported by fortitude" (Eccles).

233. estate, condition; so below, l. 313, "my *estate* is low."

235. your hand, *i.e.* give me your hand, shake hands with me.

236. that royal merchant, the term 'royal' was originally applied to merchants employed by sovereigns as their agents, and this was especially the case in the Venice of early days.

238. We are the Jasons ... fleece. We, like Jason, have won the prize in quest of which we came. A recollection by the poet of the words he had given to Bassanio in i. 1. 172, though Gratiano was not present when they were spoken.

240. shrewd, bitter; the original meaning, 'accursed,' was later applied to bitterness of tongue, sourness of temper, especially in the case of women, whence a 'shrew' for a scolding woman.

241. steals, if the antecedent here is the plural contents, the number of the verb has been affected by the singular *paper*, coming between; a "confusion of proximity," as Abbott (§ 412) calls it. But the antecedent may be *paper*.

242. else nothing, nothing except such a cause as this.

243. Could turn ... man. Would have power so to affect the disposition of a man of any firmness, make him change from the gaiety and good spirits of a moment ago to such concern and sadness as he now shows; for constant, cp. *J. C.* iii. 1. 60, "But I am *constant* as the northern star": What, worse and worse! is the news worse and worse as you read on?

245. And I must ... you. And I must be allowed to have my full share in any news which this letter contains.

248. unpleasant'st, for other instances of this contraction, see Abb. § 473. So Shakespeare uses "unpleasing" in a stronger sense than the word has now, = disagreeable, offensive, *e.g.* *K. J.* iii. 1. 45, "Full of *unpleasing* blots and sightless stains"; *R. II.* iii. 4. 74, "How dares thy harsh rude tongue sound this *unpleasing* news?"

250. did first ... to you, first made you a sharer in the knowledge that I loved you.

251. freely, without any disguise.

254. Rating ... nothing, though I then rated, etc.

255. How much ... braggart, what a boastful fellow I was.

258. engaged, bound myself to repayment of a debt; cp. *A. Y. L.* v. 4. 172, "This to be true I do *engage* my life."

259. mere, thorough, utter.

260. To feed my means, in order to supplement my resources.

261. The paper as, the paper standing for, representing.

263. Issuing, "emitting." The verb is generally neuter, except in the phrase to "issue an edict," "issue a proclamation" (Cl. Pr. Edd.).

264. not one hit? not one hit the mark? not one met with success?

267. And not one ... rocks? have so many of his vessels sailed to such various ports, and has not one of them escaped running upon some fatal rock?

269. it should appear, it cannot but be evident; it must be evident seeing how the Jew behaves. Probably 'should' in such cases is equivalent to 'it would necessarily appear, if we knew all the circumstances; and, as we do know them, it does appear.'

270. The present money, the money ready at hand; to discharge, to pay off.

271. He, Shylock.

272. that did ... man, whose shape was human (though his heart might be that of a wild beast).

273. confound, ruin.

274. plies the Duke, urgently solicits the Duke, or Doge.

275. And doth impeach ... state; and calls in question the equality of rights which aliens like himself are supposed to enjoy in common with native citizens; asserts that there is one law for the native of the country, another for the alien; cp. iv. 1. 38, 9.

276. twenty, *i.e.* a large number.

277. the magnificoes. "'The chiefe men of Venice are by a

peculiar name called *Magnifici*, i.e. *Magnificoes*.' Minshew, *Guide into Tongues*, 1617, s.v. *Magnificent*" (Furness).

278. of greatest port, of highest state and dignity, cp. i. 1. 124: persuaded with him, reasoned with him in the hopes of persuading: to 'persuade' is properly to convince, from Lat. *per*, intensive, and *suadere*, to advise.

279. can drive ... plea, can force him to abandon the malicious plea he puts forth for, etc.; envious, malicious, as 'envy' generally in Shakespeare = malice, hatred.

280. his bond, the literal fulfilment of the terms of his bond.

281. was with him, lived with him.

286. deny, hinder, prevent.

287. It will go ... Antonio, poor Antonio need expect no mercy at his hands.

290. The best-condition'd ... courtesies, a man of the noblest frame of mind, and most unwearied, etc. For this ellipsis of the superlative inflection, cp. ii. 1. 46, and see Abb. § 398.

292. The ancient ... honour, that honourable spirit which was so characteristic of the ancient Romans (from whom he is a worthy descendant).

293. Than any, than *in* any who, etc.

295. For me, i.e. as security for me.

297. deface, cancel, by an acknowledgment of payment written across it.

299. Shall lose a hair, shall suffer the smallest injury; here hair must be scanned as a dissyllable, or through as 'thorough.'

300. call me wife, make yourself legally my husband.

305. along, *sc.* with you.

307. as maids and widows, as maids in having no husbands, as widows in having lost our husbands.

308. shall hence, the verb of motion omitted with the adverb, as so frequently.

309. cheer, look, countenance; from O. F. *chere*, *chiere*, the face, look.

310. Since you are dear bought. Eccles and Furness point out that Portia could not possibly intend by these words ungenerously to remind Bassanio of the benefits she had conferred upon him, but was referring to the anxiety of mind which she had undergone while her fate depended upon the choice of the caskets made by her different suitors; possibly there is a reference to Antonio's sacrifice for Bassanio: dear, an adverb.

312. Sweet, my dear friend.

313. estate, condition; cp. above, l. 233.

314. *forfeited*, forfeited; see Abb. § 342.

315. *between you and I*, for this irregularity, common in Elizabethan English, see Abb. § 205.

316. *if I might ... death*, not that Antonio really means to make this a condition of the debts being cleared, but that this is the only request he would make of Bassanio, the only thing in the world he now cares about.

317. *use your pleasure*, do what is most convenient to you.

319. *dispatch*, arrange with all possible speed.

322, 3. *No bed ... twain*, no bed shall have to answer for my delaying, no sleep shall keep me away a moment longer than is absolutely necessary.

### SCENE III.

1. *look to him*, take good care that he does not escape.

4. *speak ... bond*: it is no use your trying to argue me out of the full penalty laid down in the bond.

9. *naughty*, literally 'of naught,' 'of no value,' is now applied chiefly to children, but in Shakespeare's day had a much stronger sense: fond, foolish; the primary meaning of the word, and thence applied to the foolish caressing of children, etc.

10. *To come abroad*, as to venture with him into the open streets, where there is so much danger of his escaping you; for *To* = as to, see Abb. § 281.

14-16. *I'll not be made ... intercessors*. I will not allow myself to be turned into a soft-hearted, dull-sighted fool, so as to shake my head in compassion for your sorrows, and, gradually melting, yield to the intercession of these fellow-Christians of yours who have been plying me with entreaties; *dull-eyed* seems to convey the idea of his being cheated into compassion by not being fully awake to his interests.

17. *I'll have no speaking*, I will not allow you to talk with me; I will not be talked into yielding.

18. *impenetrable*, i.e. by feelings of mercy.

19. *kept*, dwelt; a word still in use in the Universities, where a man is said to 'keep' in such and such rooms.

20. *bootless*, fruitless, useless; A. S. *bōt*, advantage, profit, and *leās*, loose, without.

23. *made moan to me*, complained to me of his strict insistence upon payment to the very day.

25. *Will never ... hold*, will never allow the terms upon which the bond is to be forfeited to hold good.



27-29. For the ... state; for the denial of those privileges which aliens (like Shylock) enjoy in common with us will seriously expose the state to the reproach of partiality in its dealings; the commodity if it be denied is equivalent to 'the denial of that commodity,' and commodity seems to mean the advantage which consists in equality before the law. Some editors, following Capell, put a comma only after law, a semicolon after Venice, reading 'Twill' for will, and explaining For as = on account of.

30, 31. Since that ... nations, and this will be most injurious to it (the state), since the profit it makes is due to its traffic with all nations; trade and profit, is a hendiadys for 'profitable trade.' For that, as a conjunctive affix to since, see Abb. § 287.

32. These griefs ... me, owing to these griefs and losses I have become so attenuated.

33. shall hardly spare, shall have much difficulty in sparing.

#### SCENE IV.

1. although ... presence, and therefore you may perhaps think it flattery.

2, 3. You have ... amity; you have a noble conception of the more than human love which binds Antonio and Bassanio together. For conceit, see note on i. l. 92.

3, 4. which appears ... lord, and this noble conception is shown by the cheerfulness with which you bear your husband's absence, for you would not so bear it if it was due to any less sufficient cause than such love.

6. How true, i.e. to how true.

7. lover, a term in use in Shakespeare's day for a dear friend.

8, 9. I know ... you. I am sure you would feel more pride in what you are doing than you could possibly be made to feel by any act of ordinary kindness.

11. Nor shall not, the double negative adding emphasis.

12. waste, spend; not 'spend uselessly,' as the word would now mean; cp. *M. N. D.* ii. l. 57, "A merrier hour was never wasted there"; *Oth.* i. 3. 84, "Till now some nine moons wasted"; *V. A.* 24, "A summer's day will seem an hour but short, Being wasted in such time-beguiling sport."

13. do bear ... love, are united by a tie of mutually-equal love.

14, 15. a like proportion ... spirit; a proportionate similarity in outward appearance, manners, and temperament; proportion, which is here taken by Schmidt as = form, shape, seems to me rather a relation as to lineaments, etc., corresponding with the

"equal yoke of love." Steevens has shown by various quotations that lineaments was in former times used of the parts of the body generally, not as now of the face only; and there is nothing in the word which should limit it to the face.

17. bosom lover, intimate friend; cp. "*bosom* interest," *Macb.* 2. 64.

20, 21. In purchasing ... out, in freeing by an expenditure of money: the semblance of my soul, him who so closely resembles my life and soul, *sc.* Bassanio.

22. comes too near, is too much like; for the preceding a verbal followed by an object, and the colloquial force it seems to have in such phrases as the present, see Abb. § 93.

25. The husbandry ... house, the control and management of affairs in my house; 'husband' is literally 'master of the house': manage, which has now been superseded by 'management,' was particularly used of managing horses. The literal sense is 'handling,' from Ital. *mano*, the hand, Lat. *manus*.

28. contemplation, meditation.

29. Only belongs properly to Nerissa.

30. Until ... return, until the return of her husband and of mine; her husband and my lord's being regarded as a single many-worded term.

31. monastery, or convent, as we should now call it. Th. Elze, quoted by Furness, remarks, "Monasteries there were in abundance at that time everywhere in Italy, but as it happens there really was a convent not far from the locality selected by the poet for Belmont. About three English, or Italian, miles from Strà, landwards from the right bank of the Brenta, lay the village of Saonara. Here, in the 16th century, stood a Benedictine convent, whose occupants, it is true, in 1558 united with the Nuns of the same order at St. Anna's in Padua, but the convent buildings survived down to the present century."

33. Not to ... imposition, not to refuse the duty I have laid upon you.

34. The which, see Abb. § 270.

35. lays, as though we had 'with' for 'and' in the previous line.

36. all fair commands, *i.e.* all such commands as you are likely to lay upon me.

37. my mind, my intention of leaving you in charge of my house.

38. acknowledge you, *sc.* as master and mistress.

42. all heart's content, everything that can satisfy your desires.

44. To wish it back, to reciprocate it.

46. honest-true, for other instances of two adjectives combined, the first being a kind of adverb qualifying the second, see Abb. § 2.

48. all the endeavour of a man, the best efforts a man can make.

49. see thou render, take care to give.

52. with imagined speed, with all imaginable speed ; for this use of the passive participle = an adjective in -able, see Abb. § 375.

53. the tranect, this word, which is not elsewhere found, may have been coined by Shakespeare from the Lat. *trans*, across, and *nectere*, to bind. But the ferriers in Venice were called *traghetti*, whence Rowe conjectured 'traject,' a reading which many editors adopt.

54. trades, goes to and from Venice.

55. get thee gone, "An idiom ; that is to say, a peculiar form of expression, the principle of which cannot be carried out beyond the particular instance. Thus we cannot say either *Make thee gone*, or *He got him* (or *himself*) *gone*. Phraseologies, on the contrary, which are not idiomatic are paradigmatic, or may serve as models or moulds for others to any extent" (Crail, on *J. C.* ii. 4. 2).

56. with all convenient speed, with all such speed as the circumstances will allow.

59. Before they ... us, before they have any idea of our being on the scene.

60. habit, dress, costume, viz. that of lawyers.

61. accomplished, fitted out, endowed (mentally).

62. I'll hold ... wager, I will make you any bet you like ; to 'hold' in this sense was the ordinary phraseology of the time.

63. accoutred, dressed out, with the usual accompaniment of a boy's costume, such as the dagger she immediately speaks of.

64. prettier, more dashing, spirited.

65. with the braver grace, more jauntily.

66. between ... boy, as a boy would who is passing into manhood, one in a state of transition between boyhood and manhood.

67. With a reed voice, the shrill voice which boys have at this stage, a voice resembling the sound made by blowing through a reed ; cp. *Cymb.* iv. 2. 236, "And let us, Polydore, though now our voices have got the mannish crack," i.e. the cracked sound which the voice has when passing from the "childish treble" to a more manly fulness : mincing, small, delicate, such as women take ; more often used of affected delicacy.

69. Like ... youth, with all the boastfulness of a youth proud of his courage: quaint, fanciful, ingenious; see note on ii. 4. 6.

71. Which I denying, which love being refused them.

72. I could ... withal, I will say that I could not help it, *sc.* their falling in love with me; an old expression of which Gifford in his note on Ben Jonson's *Silent Woman*, v. l. 39, gives several examples: I'll repent, I will pretend that I am sorry for having been so hard-hearted.

73. for all that, in spite of my not being able to return their love.

74. puny, petty.

77. A thousand ... Jacks, any number of tricks such as these unfledged, impudent boys are wont to play; Jacks, saucy lads; cp. *M. A.* i. l. 186, "But speak you this with a sad brow? or do you play the *flouting Jack*"; *Temp.* iv. l. 198, "played the *Jack*," *i.e.* the rogue; and "a *Jack-sauce*," *i.e.* a saucy villain, *H. V.* iv. 7. 148.

80. a lewd interpreter, one who would put a bad construction on your words.

81. all my whole, "A similar pleonasm occurs i. *H. VI.* i. l. 126, 'All the whole army stood agazed on him'" (Cl. Pr. Edd.).

84. measure, travel; cp. *Temp.* ii. l. 259, "A space whose every cubit seems to cry out 'How shall that Claribel *Measure* us back to Naples?'"

#### SCENE V.

1. Yes, truly, said in answer to some remark of Jessica's.

2. I fear you, I fear for you, as to what will happen to you.

4. agitation, probably 'cogitation' was, as Eccles suggests, the word Launcelot had in his mind.

6, 7. and that ... neither, and that is no legitimate hope either.

11. so, in that case.

14, 5. when I shun ... mother, an adaptation of a line of a modern Latin poem, the *Alexandreis* of Philippe Gualtier, "*Incidis in Scyllam, cupiens vitare Charybdim*," *i.e.* anxious to avoid Charybdis, you fall upon Scylla. Scylla and Charybdis were two rocks between Italy and Sicily, a short distance apart. In a cave on the former dwelt Scylla, a terrible monster; on the latter Charybdis, who thrice a day swallowed down the waters of the sea and again threw them up: gone, lost, damned.

16. I shall be saved by my husband, "From i. *Corinthians*, vii. 14, 'The unbelieving wife is sanctified by the husband'" (Henley).

19. we were... *enow*, there were enough of us Christians already; *enow*, among the O. E. forms of the word which we now spell 'enough,' were *genoh*, *ynough*, *ynow*, *enow*, and *anow*, and of these the second, fourth, and fifth are found in Elizabethan literature; *inowe*, *anowe*, and other forms ending in *e* were plural, as *enow* is here.

20. one by another, one with another, together at the same time.

21. will raise ... hogs, by adding to the number of eaters of pork.

23. a rasher, a slice of bacon broiled on a quick fire; said by Minshew to mean that which was "*rqshly* or *orchastily* roasted": for money, whatever price we may be willing to pay.

29. are out, are quarrelling, are not in agreement with each other; cp. *J. C. i. l. 18*, "be not out with me": flatly, plainly.

33. sirrah, sir; generally, but not always used in a contemptuous or angry way; applied occasionally to women also: them, the servants.

34. they have all stomachs, Lorenzo having used the phrase "prepare for dinner" instead of 'prepare dinner,' Launcelot pretends to take the word as referring to the servants who, he says, have plenty of appetite.

35. wit-snapper, one who is quick in snapping up the words of another and picking holes in them: then, *sc.* if the phrase "prepare for" does not meet your approval.

38. 'cover' is the word, all that is needed is to bid them lay the cloth on the table and serve in the dishes.

39. I know my duty, *i.e.* I do not so far forget myself as to sit down at your table with my hat on; taking the word "cover" in the sense it bears in *ii. 9. 44*, where see note.

40. quarrelling with occasion! "at odds with the matter in question, turning it into ridicule without reason" (Schmidt).

40, 1. Wilt thou ... instant? Are you so prodigal of your wit that you wish to squander it all at once?

45. For the table ... covered, Launcelot purposely "deranges his epitaphs."

46, 7. For your coming... govern, as for your coming into dinner, that must be as you please.

48. discretion, "faculty of discrimination, which Lorenzo's misapplied words showed him to lack. See *Hamlet. ii. 2. 490*, 'Well spoken, with good accent and good discretion'" (Cl. Pr. Edid.): are suited, how beautifully (ironically) his words are adapted to the subject! with an allusion to 'suit' in the sense of *dress*, *trick out*.

49, 50. The fool ... words, cp. *L. L. L.* v. 1. 40, "They have been at a great feast of languages and stolen the scraps."

51. A many, for *a* inserted before a numeral adjective, see Abb. § 87: that stand... place, who occupy a higher position than his.

52. Garnish'd, dressed out in fantastic verbiage: that for ... matter, who for the sake of using a word in an ambiguous, shifty way, pay no regard to sense: cheer'st being the only instance in Shakespeare of the w<sup>o</sup>rd in an intransitive sense, Furness suggests that we might perhaps read *far'st*, i.e. *farest*.

54. good sweet, my dear, sweet, wife.

56. meet, only right.

57. live, subjunctive: upright, i.e. in his behaviour to her.

60, 1. And if ... heaven, and if while on earth he does not mean to live an upright life, it will only be just that he should never enjoy the blessed life of heaven.

62. should play ... match, should engage in a match at some game in heaven.

64. And Portia one, Portia being one of the two wagered.

65. Pawn'd, pledged, staked: rude, barbarous in respect to the paucity of women in any way like Portia.

66. her fellow, her equal.

67. of me, in me.

68. but ask ... that, don't be so sure of that; wait to hear what I have to say on the subject.

69. anon, immediately; A. S. *on an*, in one (minute).

70. stomach, appetite, inclination; with an allusion to her being hungry.

71. let it ... table-talk, let it be for something to talk about while we are at dinner.

73. I shall digest it, taking it down with my food, however unpalatable it may be, I shall manage to digest it: set you forth, describe your character, tell you my estimate of you as a husband; with a reference to describing with praise, as in *Lucr.* 32, "What needeth then apologies be made To set forth that which is so singular?"

#### ACT IV. SCENE I.

2. Ready. "The answer to this day when cases are called in court" (Furness): so please your grace, if your grace is pleased to hear the case.

3. to answer, to render account to.

5. *unable*, for *un-* and *in-* in composition, see Abb. § 442.

6. *From*, we should now say 'of' with both 'void' and 'empty,' and so Shakespeare elsewhere: *any dram*, any particle, a 'dram' being the smallest weight in the Avoirdupois Table.

7. *to qualify*, to moderate, abate; literally to endue with a quality, to make a thing such as it ought to be; cp. *Lear*, i. 2. 176, "till some little time hath *qualified* the heat of his displeasure."

8. His rigorous course, the rigour with which he insists upon proceeding.

9. And that, for other instances of 'that' omitted and then inserted, see Abb. § 285.

10. *envy's*, see note on iii. 2. 278.

11. *patience*, firm endurance, fortitude.

12. *quietness of spirit*, calmness and resignation.

13. *The very tyranny*, the utmost cruelty.

16. *Make room*, stand back and make way for him.

17. *the world*, people in general.

18, 9. *That thou ... act*; that you are merely protracting your display of malice in this way to the latest possible minute, i.e. the minute when it will give way to pity.

20. *Thou 'lt show ... strange*, your mercy and tenderness of heart will appear even more strange; *strange*, used predicatively; remorse, as generally in Shakespeare, pitiful feeling, not, as now, compunction for some bad deed.

21. *apparent* is here explained by Johnson and Schmidt as 'seeming'; the latter referring to *R. III.* ii. 2. 136, *Cor.* iv. 7. 20, and *J. C.* ii. 1. 198, for the use of the word in this sense. In none of those passages does it seem clear to me that such interpretation is necessary; while Murray, *Eng. Dict.*, speaks of this meaning as being "treated as novel in 1645." Possibly here, therefore, the meaning is 'the cruelty which you are now showing.'

22. *where*, whereas: *exact'st*, claim payment of the penalty.

24. *loose*, remit.

26. *moiety*, literally a half, Lat. *medietas*, but here, and elsewhere in Shakespeare, frequently used for a portion; the word is here a dissyllable: the *principal*, the whole sum, the sum actually borrowed.

28. *huddled on his back*, crowded upon him, one after the other in quick succession. "The true notion of *huddle*," says Skeat, "was to crowd together for protection or in a place of shelter, a notion still preserved when we talk of cattle being huddled together in rain."

29. **Know**, see note on iii. 5. 20; and for **royal merchant**, iii. 2. 235.

32. **Turks and Tartars**, owing to the religious wars, the Turks were in those days looked upon as a hateful race, while Tartars, the natives of Tartary (more properly Tatar), were supposed to be of a wild, savage disposition, and to 'catch a Tartar' became a proverb for meeting with more than one's match; cp. *Macb.* iv. 1. 26, "Nose of *Turk* and *Tartar's* lips," mentioned among the ingredients in the Witches' cauldron.

34. **gentle**, the Cl. Pr. Edd. here see a pun on 'gentile'; but, as Furness remarks, "The present is not the first occasion when the Doge has talked with Shylock about the bond, and ta'en great pains to qualify his rigorous course; and he therefore must have known Shylock's temper and temperament well enough by this time to be convinced that any disparaging allusion to the Hebrew faith (which, as a pun, this would be) would instantly evoke a bitter spirit of implacable antagonism."

35. **possess'd**, made you acquainted with; as frequently in Shakespeare.

36. **our holy Sabbath**, our holy day of rest; Heb. *shabbath*, rest; the Saturday of the Christian week.

37. **the due and forfeit**, that which by the forfeiture of the bond is due to me.

38. 9. **let the danger ... freedom**, you must be prepared to incur the danger of forfeiting the charter and the liberties granted to your city. "Here," remarks Grant White, "Shakespeare puts a threat into Shylock's mouth which would have little terror for the Doge of Venice. But, according to his habit, he availed himself of associations which were familiar and significant to his audience."

41. **carion flesh**, see note on ii. 7. 63. 3.

42. **I'll not answer that**, *sc.* upon compulsion.

43. **But, say ... answer'd**: but suppose it is a whim of mine; is that a sufficient answer?

44. **What if my house**, suppose that my house.

46. **baned**, destroyed, poisoned; cp. *M. M.* i. 2. 133, "Like rats that ravin down their proper *bane*."

47. **love, that love: a gaping pig**, it has been doubted whether by this is meant a pig roasted for the table or the living, squealing pig, and the matter is not very important. Steevens quotes Webster's *Duchess of Malfi*, iii. 2, "He could not abide to see a pig's head gaping; I thought your grace would find him a Jew"; and Malone, Fletcher's *Elder Brother*, ii. 2, "Ask 'em anything Out of the element of their understanding, And they stand gaping like a roasted pig."



49-51. For affection ... loathes. For a man's individual propensity, which is all powerful over his feelings, sways them hither and thither, towards what it likes and from what it loathes: for your answer, to answer you.

52. firm reason, reason which can be relied upon.

53, 4. Why he ... he, why the one man and the other; harmless necessary cat, not only harmless, but necessary in a house for the destruction of vermin.

55. nor I will not, the emphatic double negative.

56. lodged, immovably fixed in my mind.

58. I bear, which I bear.

58, 9. that I follow ... him, for so pertinaciously following up a suit in which my profit will be but a barren one.

60. the current of thy cruelty, your cruelty which runs in so fierce a stream against it.

63. Hates ... kill? Would any man go so far as to hate a thing which he did not desire to kill?

64. Every offence ... first. Every feeling of resentment does not at first reach the stage of hatred.

65. What, would'st ... twice? would you allow a snake to sting you twice before your resentment amounted to that hatred which would drive you to kill it?

66. think you question ... Jew, bear in mind that these questions you are putting are put to one from whom you need not expect any but cruel answers; i.e. that it is waste of time to argue with him.

68. the main flood, the chief or principal of all floods, i.e. the ocean.

70. bleat for the lamb, i.e. which he had carried off.

72. To wag ... noise, to wag their tops *without making* any noise; the sound of pine trees being especially distinct and audible.

73. fretten, agitated; for other instances of irregular participial formations, see Abb. § 344.

74. any thing most hard, anything however hard.

75, 6. As seek ... heart, as seek to soften that Jewish heart of his, than which nothing is harder.

77. means, sc. to alter his determination.

78. with all ... expediency, with such dispatch and plain declaration of the law as seems fit to you.

79. Let me have ... will. Pass judgment upon my case and let the Jew have his desire, i.e. for in delivering judgment you cannot but grant him that desire.

83. I would not draw them, I would not take them in payment of the forfeiture. In draw there seems to be an allusion to sweeping off a stake in a game; cp. *W. T.* i. 2. 248, "the rich stake *drawn*."

84. rendering none? when you render none.

88. You use ... parts, you turn to whatever base and slavish use you choose.

92, 3. let their palates ... viands? let their tastes be gratified with similar delicacies; adapt to their tastes the food you offer them, just as you do to your own; viands, "the same as the Italian *vivanda*, victuals, food, eatables—Lat. *vivenda*, neut. pl., things to live on" (Skeat, *Etym. Dict.*); but more commonly used of dainty food.

97. ~~be~~ upon your law! shame upon your law, which in the case of an alien like me is not identical with justice.

98. There is no ... Venice. If you refuse to carry out the law in its strictness, the decrees of Venice are worthless things.

99. I stand for, I claim, insist upon.

100. Upon, "from meaning superposition, comes to mean in accordance with" (Abb. § 192).

102. to determine this, to decide the question by a ruling as to the law.

103. stays without, is waiting outside the court.

105. New come, recently arrived.

107. Good cheer, <sup>put</sup> a good face on the matter; do not be downcast; for cheer, see note on iii. 5. 6.

110, 1. I am ... death, I, as being the one of the flock that is tainted with disease, am the fittest to die; that is, Antonio having suffered such losses that his life is scarcely worth living, considers that it is much more fitting that he should die than Bassanio or any other of his friends to whom life is still sweet.

114. Than to live, than in living.

118. the forfeiture, the pound of flesh.

119. Not on thy sole ... soul, for the same pun, see *J. C.* i. 1. 15, "a mender of bad *soles*."

121. hangman's, executioner's; as generally in Shakespeare: bear, be brought to take; cp. *J. C.* ii. 1. 29, "And, since the quarrel will *bear no colour* for the thing he is, Fashion it thus."

122. envy, malice, hatred; as in iv. 1. 10: pierce thee, find a way to your heart.

124. inexorable, that no prayers can move; the quartos and the earlier folios read 'inexcrable,' a word not elsewhere found,

which has been explained "that cannot be execrated enough"; *inexorable* is much more in keeping with the context.

125. And for ... accused, and let justice be accused as unjust in allowing you to live. Gratiano means that though the Jew (having committed no actual crime for which his life was forfeit) could not be put to death, such a result, while in accordance with law, was not in accordance with justice.

127. To hold ... Pythagoras, so as to hold the doctrine of transmigration of souls from men to animals and from animals to men, as preached by Pythagoras; cp. *A. Y. L.* iii. 2. 187, "I was never so be-rhymed since Pythagoras' time, when I was an Irish rat": and *T. N.* iv. 2. 54.

129. trunks, bodies; 'trunk' literally means a piece cut off, from Lat. *truncus*, maimed, mutilated: hence the body without the limbs.

129-31. thy currish ... fleet, your malicious, snarling, spirit animated a wolf from whose body, even at the moment when it was upon the gallows for having killed a human being, the cruel soul escaped and, etc. An instance, as the Cl. Pr. Edd. point out, of the *nominativus pendens* in Latin, i.e. the nominative without any verb following it; fleet, closely connected with 'flit,' and meaning to move swiftly, is from the M. E. *fleiten*, to swim, originally to float.

134. starved and ravenous, ravenous as that of a wild beast when near starvation.

136. Thou but ... loud; you are merely injuring your lungs by shouting in this way: i.e. you are merely wasting your breath in railing at me; for offend'st in this sense, the Cl. Pr. Edd. compare *A. W.* v. 3. 55, "In mine eye The dust that did offend it."

137, 8. Repair ... ruin; if you do not take pains to put your intelligence into a better state, it will soon become a ruin beyond all possibility of restoration: I stand ... law, I stand here claiming that the law be put in force: cp. l. 103 above.

139. doth commend, introduces with favourable notice.

141. hard by, close at hand; used of time as well as of place, as in *Ham.* i. 2. 179, "Indeed, my lord, it followed hard upon."

144. give him courteous conduct, conduct him to my presence with all courtesy.

146. shall understand, "shall" was used by the Elizabethan authors with all three persons to denote inevitable futurity without reference to 'will' (desire)" (Abb. § 315).

147. at the receipt, at this moment when I have received: in the instant, at the very time.

148. in loving visitation, upon a friendly visit.

150. in controversy, in dispute. The word in Shakespeare's day was used in a wider sense than it now has (viz. that of a dispute by argument) for any quarrel, even one to be decided by force of arms.

154. at my importunity, by my urgent request.

154, 5. to fill up ... stead, to satisfy in place of myself the request for my opinion which you honoured me by making.

155, 6. let his lack ... estimation, do not let his youth prevent his being received with such honours as would be paid to one older in years; a confusion of idea between 'impediment to his receiving' and 'cause for his lacking.'

158, 9. whose trial ... commendation, for his trial, his being put to the test, will result in his being commended more highly than by anything I could say in his praise.

160. You here ... writes: for the redundant object, see Abb. § 414.

161. I take it, I understand, assume.

164. the difference, the matter in dispute.

165. That holds ... court? with which, as a subject of consideration, the court is now concerned.

166. thoroughly, thoroughly; the shortened form of the word for the metre's sake.

171, 2. Yet in such ... proceed. Yet so entirely is your proceeding in accordance with rule that so far the Venetian law has nothing to object to in it; impugn, literally to fight against, and so to call in question.

173. within his danger, within his power to injure; danger, from "O. F. *danger*, (mod. F. *danger*), absolute power, irresponsible authority; hence power to harm [as here]" (Skeat, *Ety. Dict.*).

176. On what ... must I? What is there that can compel me to show mercy? what compulsion can there be which justifies your use of the word 'must.' Portia had used the word in the sense of what naturally follows; Shylock takes it in the sense of force put upon a person.

177. is not strain'd, is not one which has anything to do with compulsion; is not a thing forced, constrained, but natural.

179. twice blest, doubly blest in its efficacy.

181. 'Tis mightiest in the mightiest, it shows itself in its noblest form in the hands of those who have greatest power: becomes, adorns.

183. shows, symbolizes.

184. **The attribute ... majesty**, the outward symbol of awe and majesty. "'Awe,' properly, of the subject; 'majesty' of the king, the cause of 'awe'. By hendiadys, both might be taken together, equivalent to *awful majesty*..." (Allen). Here, as in l. 188, we should now use 'of' instead of 'to' after 'attribute.'

185. **Wherein ... kings**; in which (as a symbol of power) reside the dread and fear which kings inspire.

186. **But mercy ... sway**, but mercy is something loftier than this power which is symbolized by the sceptre.

189. **show, appear**.

190. **When mercy ... justice**, when justice is tempered by mercy; for season=qualify, cp. *Hamlet*. ii. l. 28, "Was you may *season* it in the charge."

191. **Though justice be thy plea**. Furness points out that it was 'judgment' not 'justice' that Shylock had demanded.

193. **Should see**, would be likely to obtain.

194. **that same prayer**, the Lord's prayer, referring to the clause, "Forgive us our trespasses as we forgive them that trespass against us": to render, to give reciprocally.

196. **To mitigate ... plea**, to persuade you not to press with too great rigour for that justice upon which you base your cause; justice, emphasized.

197. **Which if ... there**. For if you insist upon that, this court in its strict adherence to law cannot help giving, etc.

199. **My deeds ... head!** Let me suffer if I am doing what I ought not!

200. **The penalty ... bond**, these words are in apposition with "law."

202. **tender, offer**; in this sense from *F. tendre*, to display, Lat. *tendere*, to stretch.

203. **twice the sum**, as Portia afterwards offers *thrice* the sum, this may be a misprint, or an inadvertence of the poet.

206. **it must appear**, it necessarily is evident.

207. **That malice ... truth**, that malice weighs with him more than love of justice.

208. **Wrest once ... authority**; for once forcibly compel the law to compliance with your authority; let might be right. The metaphor is from some mechanical contrivance that forcibly alters the direction or position of that to which it is applied; cp. *M. A.* iii. 4. 33, "an bad thinking do not *wrest* true speaking, I'll offend nobody."

210. **And curb ... will**, and restrain this devil from gratifying his cruel desire.

213. 'Twill be ... precedent, such an alteration, if made, will be, etc.

214. error. "Portia's point of view is not that of the moralist, but of the statesman; and 'error' is here not a *mistake*, but a departure from the prescribed path. Compare *Oth.* v. 2. 109, 'It is the very *error* of the moon; She comes more nearer earth than she was wont,' etc.; also *M. N. D.* v. 1. 250" (Schmidt, *Translation*).

215. Will rush into the state, will force its way into the management of the affairs of the State.

216. A Daniel come to judgement! Here is a very Daniel in point of wisdom<sup>o</sup> come to administer justice! "Daniel, according to the *History of Susannah and the Elders*, v. 45, was a 'young youth' when he convicted the Elders 'of false witness by their own mouth.' His detection also of the imposture of the priests of Bel, as we read in the Apocryphal *History of Bel and the Dragon*, may have contributed to suggest the propriety of the allusion" (Wordsworth).

221. An oath...heaven: I have bound myself by an oath before God to exact the full penalty.

223. not for Venice, not for the whole wealth of Venice, if that might be mine for breaking my oath.

226. Nearest...heart, the words in i. 3. 141 are "In what part of your body pleaseth me." The exact spot may have been fixed when the bond was drawn up.

228. When it is ... tenour. I will bid you tear the bond when the forfeit has been paid in accordance with its terms.

232. a well-deserving pillar, a worthy support; the Lat. *columen* is similarly used.

233. judgement, the delivery of sentence.

235. I stay...bond, I stand here in dependence on the fulfilment of the bond; *i.e.* I insist upon the terms of the bond.

240-2. For the intent ... bond, for the law which deals with such questions is in intention and meaning thoroughly relevant to the penalty here shown to be due upon the bond; it cannot be pleaded that the penalty here laid down is one not contemplated by the law.

244. much more elder, for the double comparative, see Abb. §11. Shakespeare frequently uses 'elder' for 'older,' as well as for 'born before another,' the modern sense; we say, for instance, 'he is *older* than his brother,' 'he is the *elder* brother of the two.'

248. balance, used as a plural; for the plural and possessive

cases of nouns which in the singular end in *-s*, *-se*, *-ce*, etc., see Abb. § 471.

250. Have by, call in to be present: on your charge, at your expense.

252. Is it so... bond? Of course Shylock knows well enough that it is not, and only says this with triumphant sarcasm.

253. but what of that? but that does not matter; that is no reason why you should not do it.

254. for charity, merely out of charity.

255. I cannot find it, pretending that he had really looked for it as though it might be in the bond.

259. fallen to this, fallen to this extremity in which I must lose my life.

261. still, constantly, ever.

264. An age, an old age; not a long period: poverty, "a dissyllable as in the Scotch *purtye*, at this day" ... (Furness).

265. such a misery is the reading of the later folios for 'such misery' of the quartos and first folio.

268. speak me fair in death, speak kindly of me when dead.

270. a love, one who loved him well.

271. 2. Repent... debt, all that I ask is that you should be grieved at losing your friend, and if you do so, I shall not regret dying in order to pay your debt; cp. *H. V.* ii. 2. 152, "And I repent my fault more than my death."

274. presently, in a moment; with all my heart, with a pun on the two senses of the words, literally 'with the expenditure of all my blood,' figuratively 'most willingly.' The Cl. Pr. Edd. remark, "A jest like this enhances the pathos. ... Compare the death scene in *King John* v. 7. So Shakespeare makes Gaunt jest on his name in *Richard II.* ii. 73, *sqq.*"

276. which is as dear, Abbott (§ 266) observes, "When 'so dear,' 'such,' etc., is implied in the antecedent we may expect the corresponding *which* in the relative," as here; I am married to such a wife as is as dear as, etc.

281. If she were by, if she were present; were, which she is not, as you suppose.

284. so she could, provided she could by being there.

285. some power, i.e. some heavenly power.

287. The wish... house, you would find if she heard it, that you had raised a storm in your house.

288. Those be... husbands. These are the kind of husbands that Christians make, men ready to sacrifice even their wives to gain their end.

289. any...Barrabas, any even of the descendants of Barabbas, a robber who, when under sentence of death, was released when Christ was crucified. The name, says Dyce, was in Shakespeare's day always accented short in the second syllable by poetical writers, and the spelling in the text, add the Cl. Pr. Edd., was that of Tyndall's and Coverdale's versions.

291. trifle, waste; so in *H. VIII.* v. 3. 179, "we *trifle* time away": pursue sentence, do not delay in delivering sentence; literally, follow it up quickly.

293. The court ... give it. The court awards it in accordance with the provisions of the law.

298. no jot of blood, not a little, or smallest portion; jot, from the Gk. *iota* (i.e. *ι*), the smallest letter of that alphabet, as *yod* (i.e. *י*) was of the Hebrew.

301. in the cutting it, we should now say either 'in the cutting of it,' or 'in cutting it,' but the construction in the text is one very common in Shakespeare. On its origin, see Abb. § 93,

303. confiscate, for other instances of the participial termination omitted in verbs ending in *-te*, *-t*, and *-d*, see Abb. § 342.

306. Thyself, we no longer use 'myself,' 'thysel' as nominatives without 'I,' 'thou,' though in oblique cases the personal pronoun is not necessary before them.

307. as thou urgest justice, as you lay such stress upon obtaining justice.

310. his offer, i.e. that made by Portia in the character of a judge; his is the reading of the third quarto, the other copies giving 'this,' which it is difficult to explain. Shylock is addressing the Duke.

312. Soft! gently! not so fast!

313. all justice, the fullest possible justice (since it is 'justice' he so eagerly craves), but nothing besides justice; the letter of the law, and the letter only.

318. But, we should now say 'than': a just pound, a pound exactly; cp. *Oth.* i. 3. 5, "But though they jump not on a just account."

319-23. be it but ... hair, even if it be only so much as makes that pound light or heavy in the amount of the twentieth part of one poor scruple (i.e. a grain), or in that twentieth part again subdivided, nay, if the scale turns even in the value (i.e. weight) of a hair. In ii. 7. 26, we have estimation for 'value,' 'worth,' "If thou be'st rated by thy *estimation*," and what is morally 'value' there, is physically 'weight' here. I have followed Hunter and Dyce in omitting the comma after substance. The Cl. Pr. Edd. explain that word by "the mass, the gross weight," and take the first of the three clauses to mean "if it be lighter



or heavier, *i.e.* according to ordinary tests," but there does not seem to be any warrant for this qualification.

326. on the hip, see note on i. 3. 42.

331. merely ... bond, justice and his bond, and nothing else.

336. To be so ... peril, and, that forfeiture to be exacted at the risk which, as already pointed out, you will incur.

337. the devil ... it ! may all evil fall upon him in his bargain !

338. I'll stay...question, I stay no longer here to bandy words.

343. He seek, subjunctive ; for instances of this mood in subordinate clauses, denoting a purpose, see Abb. § 368.

344. 'gainst the which ... contrive, against whom his plots are laid ; on 'the which,' see Abb. § 270.

345. seize, "take possession of. The usual law term. See *Oth. v. 2. 443*" [376] (Furness), "Gratiano, keep the house And seize upon the fortunes of the Moor."

346. comes, *i.e.* as a forfeit: the privy coffer, the treasury of the state in which are deposited sums of money to be used for special purposes, not those of general administration.

347. in the mercy, we should now say 'at the mercy.'

348. 'gainst all other voice, no one's appeal being of any avail if the duke choose that he shall die.

349. predicament, condition, situation; originally a term in logic for one of the most general classes into which things can be distributed.

350. by manifest proceeding, by the plainest evidence of action.

352. the very life, the life itself; not merely personal injury.

354. formerly, the Cl. Pr. Edd. show that this word was used in legal documents for 'above': rehearsed, cited from the statutes; the word literally means to 'repeat.'

355. Down, *sc.* on your knees.

357. forfeit, forfeited; see iii. 2. 314.

358. Thou hast ... cord; you have not the price of a cord left, remaining to you.

360. That thou shalt see, in order that you may see; for the future where we should use the subjunctive, see Abb. § 348: our spirit, the spirit by which I am animated; the first quarto reads 'spirits,' which would mean 'your spirit and mine.'

361. ask, subjunctive.

364. Which humbleness ... fine, which may be reduced to a fine by humility on your part.

366. Ay, for the ... Antonio, yes, as regards the moiety due to the state, but not as regards the other moiety due to Antonio.

367. *pardon not that*, do not remit that penalty; cp. *Lear* iv. 6. 111, "I *pardon* that man's *life*."

368. *the prop*, *sc.* his wealth.

372. *So please*, if your lordship so please; the condition being expressed by the subjunctive.

373. *To quit ... goods*, to remit the fine which extends to one-half of his property, viz. that half which ought to go to the state. From the context of l. 364, "Which humbleness may drive into a fine," it seems possible that we should here read "To quit *for* fine *the* one half," i.e. to accept on the part of the state a fine instead of the one half of his property; the words 'the one half' will then answer exactly to "the other half," l. 375.

374. 5. *so he will ... it*, provided he will let me have the other half in trust to be rendered; use is by some editors explained as 'interest,' a sense common enough in Shakespeare, but utterly out of keeping with Antonio's generosity of character. It is not for himself that he is anxious to have the money, but for the sake of making provision for Lorenzo and Jessica, by an allowance from the one half of the property during Shylock's life-time, that half and the other half going to them at his death.

378. *for this favour*, in return for the favourable terms granted him.

379. *presently*, immediately.

381. *possess'd*, *sc.* possessed of.

383. *recant*, revoke, retract.

389. *Get thee gone*, see note on iii. 4. 55.

391. *Thou shouldst ... more*, i.e. a jury of twelve men to try him. Steevens quotes Ben Jonson, *The Devil is an Ass*, v. 3. 91, 2, "I will leave you To your godfather-in-law: let twelve men work." Shakespeare is here of course ascribing to Venice an institution of his own country.

392. *to bring*, "used in a double sense. The sentence of a jury brought a man to the gallows; the godfathers brought, i.e. accompanied, a convert to the font..." (Cl. Pr. Edd.).

393. *I entreat you home*, I beg you to accompany me to my house.

394. *desire your grace of pardon*, we should now say 'desire pardon of your grace,' but this idiom, in which 'desire' = 'ask,' and 'of' = 'in respect to,' is frequent in Elizabethan English and occurs again in *M. N. D.* iii. 1. 185, "I shall *desire you of* more acquaintance"; *A. Y. L.* v. 4. 56, "I *desire you of* the like."

396. *meet*, fitting; *presently*, at once.

397. *serves you not*, will not allow of your accompanying me home; cp. *W. T.* ii. 3. 22, "let him be, Until a time may *serve*."

398. gratify, reward with a fee.

399. much bound to him, under great obligations to him.

402. in lieu whereof, in return for which, as always in Shakespeare; properly 'in place,' 'instead.'

404. We freely...withal, with three thousand ducats we gladly requite the trouble you have so courteously taken on our behalf; cope, from "Du. *koop*en, to buy, purchase; originally bargain. This word is cognate with A. S. *cedpian*, to cheapen, from A. S. *cedp*, a bargain" (Skeat, *Ety. Dict.*); withal, when = 'with,' as here, is always used by Shakespeare at the end of the sentence.

406. In love and service, in the matter of love and service.

408. delivering, in delivering.

410. never yet, never up to this time: more mercenary, "anxious for any more reward than the satisfaction of having done a good deed" (Cl. Pr. Edd.).

411. know me, grant me your acquaintance; but with the hidden meaning of 'recognize,' she looking forward to the time when Antonio shall meet her in her true character as a woman.

413. of force...further: I am compelled by a sense of what we owe you to make a further effort to induce your acceptance of something from us.

414. as a tribute...fee, as a tribute of our regard, not as a matter of business.

416. Not to deny...me. Not to refuse my prayer, and not to be angry with me for making it.

417. You press me far, by placing your request upon this footing, you put upon me a pressure I cannot resist.

419. for your love, in consequence of the love you bear to me, as shown by your urgent request.

421. in love, out of the love you profess: shall not, cannot possibly.

423. I will not...this, I will not disgrace myself by giving you any such trifling thing. For the infinitive used indefinitely, see Abb. § 356.

424. but only this, but this alone.

425. I have a mind to it, I have a strong desire to possess it; for mind, in this sense, cp. *T. G.* i. 2. 137, "I see you have a month's mind to them"; *A. C.* iii. 4. 38, "Command what cost your heart has mind to."

426. There's more...value, there is more depending upon this ring than its mere money value; the worth of this ring to me does not depend upon its intrinsic value.

427.. dearest, most precious in point of money value.

428. And find ... proclamation, and ascertain where it is to be had by an advertisement that I am ready to buy it.

429. Only for this ... me, in regard to this ring alone I pray you to pardon me if I refuse to part with it; i.e. anything else you may ask I shall be only too glad to give you.

430. liberal in offers, profuse in offering, but niggard in performing.

434. put it on, *sc.* my finger.

437. An if, 'an' is a shorter form of 'and'; for the explanation of 'and' in sentences expressing a hypothesis, see Abb. § 103.

438. know, subjunctive.

439. hold out enemy, continue to be an enemy; cherish a grudge against you. Steevens compares *M. A. i. l. 91*, "I will hold friends with you, lady."

440. For giving, in consequence of your giving.

443. Be valued 'gainst, be set against and outweigh: commandment, here metrically a quadrisyllable.

447. will thither, the verb of motion omitted.

## SCENE II.

1. Inquire ... out, find out by inquiry where the Jew lives.

5. you are well o'erta'en, I am glad to have overtaken you.

6. advice, reflection, consideration; cp. *H. V. ii. 2. 44*, "And on our more *advice* we pardon him."

8. That, *sc.* her going to dinner with him.

12. I would speak, I desire to speak.

15. old swearing, vigorous swearing; old, as an intensive, is frequent in Shakespeare.

17. outface them, put them out of countenance, shame them; but with a reference to the time when she and Nerissa will be seen by them without the disguise which prevents their being recognized.

18. tarry, stay, put up, as at a hotel.

## ACT V. SCENE I.

1. The moon shines bright. "This calm and quiet scene, with its moonlight and music and lover's talk, is a charming contrast to the crowd and pomp and high-wrought, almost tragic, interest of the former Act" (*Cl. Pr. Edd.*).

4. *Troilus*, in Shakespeare always a dissyllable.

5. *sigh'd his soul*, breathed out in sighs the passionate love with which his soul was filled. The loves of *Troilus* and *Cressida*, though a tale of *Troy*, are not recounted by any classical poet. Steevens and others have shown that, for the details of the four companions here drawn, Shakespeare was indebted to Chaucer; though in regard to *Medea*, Hudson points out that while Chaucer in his *Legend of Good Women* mentions *Medea*, he says nothing of her going out by moonlight or going out to gather herbs. These particulars, Hudson thinks, were derived from Golding's translation of Ovid.

7. *Thisbe*, a beautiful Babylonian maiden, was beloved by *Pyramus*. Their parents objecting to a marriage, the lovers were obliged to meet by stealth and agreed on a certain day to a rendezvous at *Ninus'* tomb. *Thisbe*, arriving first, perceived a lioness which had just torn to pieces an ox, and therefore took to flight. While running away she dropped one of her garments, which the lion seized and stained with blood. *Pyramus*, on finding it, supposed *Thisbe* to be slain, and so put an end to himself. *Thisbe* presently returning to the spot and finding *Pyramus'* dead body, also slew herself.

8. *ere himself*, before the lion himself came in view.

10. *a willow*, an emblem of disappointed love; see *Desdemona's* song in *Oth.* iv. 3. 40, etc. No mention of the willow in connection with *Dido*, or as being such an emblem, is made by the classical writers.

11. *waft*, made signs to her lover, by waving her arms, to urge him to return; the past tense of 'waft'; for other instances of the omission of *-ed* in the participle of verbs ending in *-te*, *-t*, and *-d*, see Abb. § 341.

14. *That did ... Æson*. The father of *Jason*, who, according to mythology, was, on the return of *Jason* from the Argonautic expedition, restored to youth by the magic power of *Medea*.

16. *with an unthrift love*, with a love which recked nothing for such considerations as that of the wealth she was forfeiting by leaving her father; the adj. *unthrift* is used for 'prodigal' in *Tim.* iv. 3. 311, "What man didst thou ever know *unthrift* that was beloved after his means?"

20. *And ne'er ... one*, not one of which was to be trusted.

21. *shrew*, vixen, sharp-tongued lass; see note on iii. 2. 240.

22. *love*, lover: it, the slandering.

23. *I would ... come*; I would outdo you in such comparisons, if I were not prevented by somebody coming.

25. *in silence*, "*the* was often omitted before a noun already

defined by another noun, especially in prepositional phrases" (Abb. § 89).

30. I. she doth ... crosses, she is wandering here and there like a pilgrim, paying visits to places where holy crosses are erected. "These holy crosses," remarks Knight, "still as of old, bristle the land in Italy and sanctify the sea. Besides those contained in churches, they mark the spot where heroes were born, where saints rested, where travellers died." ...

37. And ceremoniously ... prepare, "let us prepare some ceremonious welcome" (Furness, who points out the adverbial interchange here and in l. 265).

39. Sola, ... sola! "Lancelot is here imitating the horn of the courier or 'post,' as he was called, who always wore that appendage suspended from his neck" (Staunton).

42. Leave hollaing, cease shouting.

46. with his ... news, as we should say, 'with a budget of good news.'

48. expect, wait for.

50. And yet no matter, and yet it does not matter, there is no need for us to go in.

53. your music, your musical instruments.

57. Become ... harmony. Are in accord with the sweet harmony evoked by a touch of the strings.

59. patines, i.e. small flat plates, frequently of gold, used with the chalice in the administration of the Eucharist, is Malone's conjecture for 'pattents,' 'pattens,' or 'patterns' of the old copies, and is pretty generally accepted by modern editors.

61. But in ... sings, that as it moves along does not sing.

62. Still quiring to, ever in concert with; 'quire' is only another spelling of 'choir,' a band of singers, from Lat. *chorus*, a band of singers, Gk. *χορός*, a dance in a ring, a band of dancers and singers: cherubins, the correct plural of the Heb. word is 'cherubim,' which Shakespeare has as a singular, with the plural 'cherubims,' a form also found in the older versions of the Bible.

64. But whilst ... it, but so long as the soul is shut up in this gross body, we cannot hear that harmony; it in close it in, undoubtedly referring to the soul, as though Shakespeare had written 'in an immortal soul,' should grammatically be 'them.' The harmony of the spheres was a doctrine of Pythagoras, according to whom the heavenly bodies in their motion could not but occasion a certain sound or note, the notes altogether forming a regular musical scale or harmony. Cp. *T. N.* iii. 1. 119-21, "would you undertake another suit, I would rather hear you to solicit that Than music from the spheres."

66. *Diana*, i.e. the goddess of the moon.

70. *are attentive*, are wholly concentrated upon the music, so that there is no room in them for any light, joyous thoughts.

72. *race, breed*; cp. *Macb.* ii. 4. 15, "Duncan's horses, the minions of their *race*": *unhandled*, that have never been subject to bit and bridle, what in *Temp.* iv. 1. 176 are called "unback'd colts," where also the effect of music upon them is noticed.

73. *Fetching*, so in *Cymb.* i. 1. 81, we have "I'll *fetch* a turn about the garden."

74. *Which is ... blood*, for such is the warmth of their blood that they cannot help indulging in these freaks.

76. *any air of music*, any musical air; for *air*, in this sense, cp. *Temp.* i. 2. 391-3, "This music crept by me upon the waters, Allaying both my fury and their passion, With its sweet *air*."

77. *a mutual stand*, a sudden pause in which each gazes at the other. Schmidt and the Cl. Pr. Edl. take *mutual* as = 'common,' a sense which it frequently has in Shakespeare.

79. *the poet*, probably Ovid, Shakespeare's favourite Latin poet, by whom the story is told.

80. *Orpheus*, a mythical personage who is said to have enchanted with his music not only the wild beasts, but the trees and rocks upon Olympus, so that they moved from their places to follow the sound of his golden harp. Cp. *H. VIII.* iii. 1. 3-5.

81. *stockish*, hard to move, like a post or stump; 'stock' is literally something stuck.

82. *for the time*, though the effect may not be lasting.

83-88. *The man ... trusted*. Cp. Caesar's description of Cassius, *J. C.* i. 2. 204, "He hears no music; Seldom he smiles," etc.

85. *spells*, "acts of rapine. So *H. V.* iii. 3. 32, 'Heady murder, *spoil* and villany'" (Cl. Pr. Edd.).

86. *motions*, movements, impulses.

87. *affections*, passions, natural propensities; *Erebus*, a word, meaning darkness, which is applied in classical mythology to the dark and gloomy space under the earth, through which the shades pass into Hades.

90, 91. *How far ... so, as far ... so far*: *naughty*, wicked; see note on iii. 2. 18. Halliwell compares *Matthew* v. 16, "Let your light so shine before men, that they may see your good works," etc.

95. *be by*, be present.

95-97. *and then ... waters*, and then his pomp is swallowed up in that of the king, as the waters of an inland brook are swal-

lowed up by the full body of the ocean; for main of waters, cp. *Sonn.* lx. 5, "Nativity, once in the main of light," and see note on iv. l. 68.

98. your music of the house, the music proceeding from your house and played by your musicians.

99. without respect, without reference to the circumstances in which it presents itself; here the circumstance of its being heard in the stillness of night time.

103. attended is generally taken as = attended to, marked. Furness, however, suggests (as it seems to me, with conclusive argument) that, as in the case of the substitute when the king is by, and of the lark and the crow which are prevented from being equally good by the attendant circumstances alone, so the nightingale, if "ill-attended," is no better musician than a wren. She sums up in saying, 'How many things by season season'd are.' It is by its fit 'season' that the lark and the nightingale [the former by the early dawn when its carol is best heard, the latter by the stillness and peace of the night] "must be 'attended' in order to receive 'right praise.' Wherefore, I think, 'attended' is not, perhaps, equivalent to *attended to*, but may be used absolutely."

107, 8. by season ... perfection, are by the fitness of the time set off in such a manner that they receive the full praise due to them and attain a perfection they otherwise would not attain.

109. Endymion, a youth distinguished for his beauty, and renowned in ancient story for his perpetual sleep. As he slept on Latmus, his surprising beauty warmed the cold heart of Selene (the moon), who came down to him, kissed him, and lay by his side.

110. And would not be, and desires not to be. Surely the stage direction, *Music ceases*, should come after l. 98. In the words "Peace, ho!" Portia is not giving orders to the musicians to cease their music, but, hearing it cease, turns to Nerissa and says "Hush, for evidently, from the music ceasing, the moon," etc.

113. by the bad voice, by its voice so ominous of evil.

115. which speed ... words, which, we hope, fare the better for those prayers; the old sense of 'speed' is 'success'; here ~~the~~ is the ablative of the demonstrative used with the comparative to signify the measure of excess, 'so much the better in proportion to the earnestness of our prayers.'

119, 20. take ... hence, do not let it be known by anything they say that we have been away from home.



STAGE DIRECTION.—*A tucket*, "*Tocatta*, Italian, a flourish on a trumpet" (Steevens).

124. *is but ... sick* ; *is but the daylight when not in its full vigour of health*.

127. *We should ... Antipodes*, we should still have daylight, as it is with the Antipodes during our night, if you, our sun, should walk abroad at night; in walk there is a reference to the 'walking' of spirits at night. Cp. *R. J.* ii. 2. 15-7, where Romeo is speaking of Juliet, "Two of the fairest stars in all the heaven, Having some business, do entreat her eyes To twinkle in their spheres till they return."

129. *be light*, be wanton ; for the pun, cp. above, iii. 2. 91.

130. *heavy*, sorrowful.

132. *sort all*, dispose of every event, ordain everything ; cp. *R. III.* ii. 3. 36, "but, if God *sort* it so, 'Tis more than we deserve or I expect" ; Lat. *sors*, lot, destiny.

136. *You should ... him*, you ought on every account to feel yourself indebted.

137. *much bound for you*, *i.e.* by the bond into which he entered for Bassanio, and also by the bonds of prison.

138. *No more ... of*, whatever those bonds may have been, I am well out of them now.

139. *our house*. Cowden Clarke remarks, "How delicate this little touch of generosity and modesty ; she has just endowed her husband with her property."

140. *it must appear*, it must be shown.

141. *Therefore ... courtesy*, therefore I content myself with these brief words of welcome. Malone compares *Macb.* v. 3. 27, "Mouth-honour, breath."

144. *already*, *i.e.* so soon after marriage : *matter*, subject of your quarrel.

146. *posy*, motto inscribed on a ring, more frequently on the inner side ; a fashion which has of late been revived, though the motto is more usually on the outer side.

147. *cutler's poetry*, mottoes inscribed by means of *aqua fortis* on knives and swords ; cp. ii. *H. IV.* ii. 4. 195, for Pistol's sword with its motto, a medley of French and Italian, "Si fortune me tormente, sperato me contento."

148. *leave me not*, do not part with me.

149. *What talk ... value* ? There is no use your attempting to put us off by talking of the posy on the ring, or the small value of the ring.

153, 4. Though not ... kept it. Even though you did not do it for my sake, you ought to have been mindful of the vehement oaths you swore, and to have kept it for their sake.

156. The clerk ... had it, i.e. it was a woman to whom you gave it.

160. a little scrubbed boy, a wretched little stunted boy; "the likeness between A.S. *scrobb*, a shrub, and the M.E. *scrobben*, to scrub, can hardly be accidental ... We still use *scrubby* as an epithet of a plant, with the sense of *shrubby*, i.e. mean, small or rough ... and we even extend the epithet to meanness of conduct, and the like ..." (Skeat, *Ety. Dict.*).

162. A prating ... fee, a chattering little imp who pestered me for it in return for his service as clerk to the lawyer.

163. I could not ... him. I had not the heart to refuse it to him.

164. to blame, or 'too blame' as the folios read. "Perhaps," says Abbott (§ 73), "'blame' was considered as an adjective" [in the present passage] "as in 'In faith, my lord, you are *too* wilful-blame,' i. *H. IV.* iii. l. 177."

165. so slightly, so readily and upon so slight a pretext.

167. And so ... faith, and made fast with such protestations of faithful keeping; Dyce omits *so*, believing it to have been repeated by the compositor from l. 165. Furness is inclined to scan riveted as a dissyllable.

170. leave it, lose it, part with it.

171, 2. for the wealth ... masters, for all the wealth that the whole world is master of, possesses; cp. *H. V.* ii. 4. 137.

173. too unkind a cause, Dyce follows Walker in omitting *a*.

174. An 'twere to me, if this had happened to me.

175. 'Twere best, for this ungrammatical remnant of ancient usage, see Abb. § 230.

180. That took ... writing, who had the trouble of copying documents, etc.

181. man, servant; cp.

187. Even so void ... truth. Your false heart is as completely destitute of truth as your finger is of the ring.

188. in, into; as frequently.

193. And would conceive, and were willing to understand.

194. left, let it go. For a similar jingle in the ending of lines, Walker compares *K. J.* iii. l. 12-5; *R. III.* i. 3. 292-4; *C. E.*

i. 2. 89, 90; and Hales adds *Edward III.* ii. 1. 157-65, where "the sun" ends nine consecutive lines.

197. the virtue of the ring, "the power of the ring. Its possessor was to be master of Portia and all that she had. See iii. 2. 172" (Cl. Pr. Edd.).

199. Or your own ... ring, or how you could keep your honour only by keeping the ring; for contain=retain, cp. *Sonn.* lxxxvii. 9, "What thy memory cannot contain."

201-4. What man ... ceremony? No man in the world would have shown himself so wanting in all decency as to press his request for that which you regarded as something sacred, if you had cared to assert by arguments of real warmth your desire to retain possession of it. much unreasonable, for 'much' used as an adverb with positive adjectives, see Abb. § 51; for defended, cp. *R. II.* i. 1. 145, "Which (*sc.* his assertion) in myself I boldly will defend"; wanted, as to have wanted, lacked; ceremony does not appear to be used elsewhere by Shakespeare in exactly the sense it has here.

206. I'll die ... ring, I will die rather than give up my belief that, etc.; I will stake my life on it that, etc.

208. a civil doctor; a Doctor of Civil Law.

209. Which did ... me, who refused to take when offered by me; for which, less definite than 'who,' see Abb. § 266.

210. For the which, used when there are two or more possible antecedents, see Abb. § 270.

212. he "is used, not *him*, as if the words, 'the which ... away' were merely parenthetical" (Cl. Pr. Edd.): did uphold, preserved from death.

213. What should I say, what could I possibly say?

214. enforced, by my feelings of gratitude.

215. I was beset ... courtesy, I was so hard pressed by a sense of shame in refusing, and by a sense of what was in courtesy due to him.

216, 7. My honour ... it. My honour would not allow itself to be so stained by ingratitude.

218. candles of the night, the stars; cp. *Mach.* ii. 1. 4, "There's husbandry in heaven; Their *candles* are all out."

220. to give, in order that you might give.

222. got, *sc.* possession of.

223. for me, for my sake.

224. liberal, prodigal, unscrupulous.
226. from home, away from home: Argus, surnamed Panoptes, "the all-seeing," because he had a hundred eyes.
228. which is yet mine own, which so far I have not bartered away as you did my ring.
230. advised, see note on i. 1. 142.
232. take him, catch him.
234. I am ... quarrels, it is I who unhappily have been the cause of these disputes.
236. this enforced wrong, this wrong which I am compelled to do you.
238. even by ... eyes, sc. which is the most binding oath I could take.
241. double, with a quibble upon the word as meaning 'full of duplicity.'
242. And there's ... credit, and that will be an oath which we are sure to believe; said ironically.
245. wealth, well being; cp. *Ham.* iv. 4. 27, "This is the imposthume of much *wealth* and peace."
246. which, it is doubtful whether this refers to the loan of his body, or to "wealth"; from the word "miscarried" the latter seems to me the more probable.
247. Had quite miscarried, would have come to an untimely end.
248. my soul, "a dearer pledge than my body" (Allen): upon the forfeit, being staked upon the keeping of his word.
249. advisedly, knowingly.
254. had it of him, received it from him.
258. Nerissa there, Nerissa who stands there.
260. even but now, only just a few minutes ago.
263. soon, quickly.
264. There you shall find, from it you shall find that.
265. Are richly ... suddenly, have unexpectedly arrived in port richly laden; see note on l. 46 above.
267. I chanced on, I happened to become possessed of.
268. Were you ... not? Were you the doctor without my knowing it?

271. *life and living*, life and the means whereby to live.

273. *road, port, roadstead*: *How now*, Lorenzo! said in consequence of Lorenzo's astonishment at what Nerissa had been whispering to him.

279. *manna*, the heaven-sent food on which the Israelites were fed in the wilderness of Arabia.

281, 2. *you are not ... full*, you are not so fully satisfied in regard to these matters as you would like to be.

283. *And charge ... inter'gatories*, and do you there bind us by oath upon questions put to us to answer truly. "In the Court of Queen's Bench, when a complaint is made against a person for a 'contempt,' the practice is that before sentence is finally pronounced he is sent into the Crown Office, and being there 'charged upon interrogatories,' he is made to swear that he will 'answer all things faithfully'" (Lord Campbell, *Shakespeare's Legal Acquirements*, p. 52).

287. *Whether*, here a monosyllable.

288. *being two hours to day*, there being only two hours before the day breaks.

290. *sore*, sorely.

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